

ROUND THE SETTING SUN:
THE 1934 REVISION OF SIR ARTHUR SOMERVELL'S
ODE ON THE INTIMATIONS OF IMMORTALITY

BY

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Submitted to the faculty of the
Jacobs School of Music in partial fulfillment
of the requirements for the degree,
Doctor of Music
Indiana University
May, 2013

Accepted by the faculty of the Jacobs School of Music,
Indiana University, in partial fulfillment of the requirements
for the degree Doctor of Music.

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Acknowledgements

As with any project of this scope, there are numerous individuals to whom I owe my thanks. Two unrelated events, a number of years apart, led me to this topic in the first place, and so I am grateful to my undergraduate voice teacher, Elem Eley, for having suggested that I look at some of Sir Arthur Somervell's vocal music nearly ten years ago, which first brought the composer to my attention. Some years later, my friend and fellow doctoral student John Leonard inadvertently led me to this piece when he mentioned thinking about Gerald Finzi's setting of the *Ode* as a recital possibility, which led me to a paper discussing Somervell's treatment of the text. I am especially grateful to the Royal College of Music Library for providing me with a photocopy of Somervell's manuscript. Thanks to feedback on prose and structure from my research director, Dr. Carmen Téllez, this is a vastly better paper than it was at the outset. I am also very grateful to my other committee members. Dr. Gray had some helpful advice on the preparation of the edition, Dr. Horne's dissertation on Somervell's songs was a useful resource, and Dr. DiOrio agreed to fill an empty spot on the committee despite having just started a job in the choral department a few weeks earlier! On a personal level, after some initial skepticism in high school when I decided to pursue a career in music, my parents have been incredibly supportive. My friends in the choral department, particularly Mark Doerries, Greg Geehern, Brian Schkeeper, John Leonard, Lisa Wong, and Vasiliki Tsouva, were a constant source of inspiration, moral support, and good humor during my coursework, exams, and writing process. Finally, I would probably still be working on this paper if my fiancée, Kate Moore, hadn't kept prodding me to keep working when I was inclined to procrastinate.

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Introduction

By all accounts, Sir Arthur Somervell (1863–1937) was a well-respected composer in England in the early part of the twentieth century. Notable singers premiered his major song cycles, and his choral and orchestral works received premieres by both the provincial choral festivals and major London-based choirs and orchestras. As late as the first World War, he premiered a work on a major commemorative concert alongside works of Elgar and Vaughan Williams, and the slow movement of his lone symphony, in arrangements for piano and organ, became a popular piece to be played on occasions of mourning in the years between the two World Wars. In addition to his work as a composer, Somervell was appointed as Inspector of Music to the Board of Education in 1901, and held the post for nearly thirty years. As such, he exercised considerable influence of the practice of music education in Britain. For all of these achievements, however, Somervell has been largely forgotten by history.

Writing in 1987 on the fiftieth anniversary of the composer's death, Kenneth Shenton noted that there had been no comprehensive biography written about Somervell.¹ Such a work has yet to be written. When Gordon Cox was writing a book on the history of music education in England, he required considerable research to gather information on Somervell. Despite decades as a driving force in policies of music education, the paucity of readily available information rendered Somervell a “shadowy figure” in Cox's mind, and felt that there was more work that could be done to bring the composer into the light.² Available material on Somervell is generally rather scant, particularly in regards to the details of his personal life. Shenton's article in *The British Music Society Journal*

¹ Shenton, Kenneth, “Sir Arthur Somervell,” *British Music Society Journal*, vol. 9 (1987): 45.

² Cox, Gordon, *A History of Music Education in England 1872–1928* (Brookfield, VT: Ashgate Publishing Company, 1993), 175-177.

drew on a 1956 article by Elizabeth Jane Howard, Somervell's granddaughter that described her early memories of him. Shenton also consulted an autobiography by Somervell's eldest brother, which gave some details of their home and upbringing, and interviewed the composer's surviving relatives. The premieres of Somervell's works were often reviewed in the *Musical Times*, but those reviews were generally brief, consisting of a few paragraphs as part of broader reviews of the concerts on which they were premiered.

The most extensive discussion of Somervell's work as both a composer and music educator can be found in the writing of Gordon Cox, who investigated Somervell for his book *A History of Music Education in Britain 1872–1928* (1991). He then published Somervell's manuscripts, given to him by Elizabeth Howard, along with an introductory chapter about the composer's life and work, in a publication titled *Sir Arthur Somervell on Music Education: His Writings, Speeches, and Letters* (2003). Shorter segments about Somervell may be found in disparate locations, such as books on English song literature (the area of Somervell's major creative output) and broader collections like the *Grove Dictionary* in its various editions. Brian Horne's 2001 dissertation on Somervell's songs is the most comprehensive discussion of that aspect of Somervell's output, and offers the most in-depth discussion of Somervell's musical style as it relates to his contributions to song literature.³ All of these are useful resources, but it is clear that much more research could be done on the subject.

In much the same way, Somervell's setting of Wordsworth's *Ode: Intimations of Immortality from Recollections of Early Childhood* is generally regarded as a very

³ Brian Horne, "The Songs of Sir Arthur Somervell." DM diss., Indiana University School of Music, 2001.

important work in his output by the scholars who have written about him, but commentary on the work itself is limited. The most extensive discussion of the work can be found in a 1975 article by Stephen Banfield titled “The Immortality Odes of Finzi and Somervell.” The article compares how Somervell and Gerald Finzi dealt with Wordsworth’s text in their respective settings, arguing that Somervell handled the overall structure better while Finzi’s treatment of the mood and word-stress of the poem is superior.⁴ The short article does not allow Banfield the opportunity for an in-depth analysis of either piece, although he does complain that he feels that there is only one real theme in Somervell’s *Ode*, which the composer overused. However, while Banfield noted the existence of the revised version of the *Ode* and clearly examined the manuscript, it is often unclear as to whether he is discussing the original version of the piece or the 1934 revision. In his analysis of Finzi’s setting of the text in his 1997 book on that composer, Banfield again references Somervell and cites an example from the 1907 version of the *Ode*, which suggests that the earlier version is his primary point of reference.⁵ This renders some aspects of his analysis suspect, as the two versions display some rather striking differences. However, he emphasizes the work’s importance to Somervell, and states his regard for it as the composer’s finest large-scale work.⁶ Cox and Shenton also briefly discuss the somewhat unsuccessful premiere of the work in 1907, and note that its failure seems to have deeply affected Somervell. However, they offer no information on the work itself. None of the authors lay out any rationale for why the work was

⁴ Stephen Banfield, “The Immortality Odes of Finzi and Somervell,” *The Musical Times*, Vol. 116, No. 1588 (June 1975): 528, <http://www.jstor.org/stable/958424> (accessed November 18, 2011).

⁵ Stephen Banfield, *Gerald Finzi: An English Composer* (London: Faber & Faber, 1997, paperback 1998), 383-385, and see Banfield’s Ex. 9.6.d on 384, which quotes a passage from the 1907 Somervell *Ode*.

⁶ Banfield, “Immortality Odes,” 528.

apparently so important to Somervell, and why it alone among his creative output received a substantial revision towards the end of the composer's life.

This paper will undertake several related goals, the first of which will be the presentation of an edited version of Somervell's 1934 revision of the *Ode*, which has heretofore existed only in manuscript form, along with a critical apparatus to assist future performances. The first chapter will discuss the period in the late nineteenth and early twentieth centuries often referred to as the "English Musical Renaissance," and lay out the philosophies, trends, and developments that influenced Somervell, who was very much a child of this movement. The second chapter will offer a biography of Somervell, along with a theory regarding the *Ode's* importance to the composer based on ideas expressed in his own writings on music education and in writings that apparently influenced him. It will also include a discussion of the changes he made when he revised the *Ode* in 1934. The final chapter will be devoted to an analysis of the revised version of the *Ode*, with discussion of its structure, thematic elements, compositional language and text setting, along with an exploration of the theme of nostalgia in the poem and its relationship to the presence of that theme in the work of other British composers of Somervell's era and beyond. Along with the edited score, this project will hopefully reveal Somervell to be a subject worthy of more study, and the revised form of the *Ode* presented here as deserving of many future performances.

Chapter 1:
The “English Musical Renaissance”:
Historical Background and Impact on Somervell’s Career

The latter half of the nineteenth century and the beginning of the twentieth century in British musical history have been termed the “English Musical Renaissance,” in reference to a series of transformations in English musical life, which touched the realms of composition, performance, musicology, and music education. Throughout most of the twentieth century, British music historians regarded this period positively and largely uncritically. In recent years, however, aspects of the Renaissance have come under greater critical scrutiny. Historians Merion Hughes and Robert Stradling have argued that the developments of the Renaissance, particularly in composition, were the product of a sustained campaign by a group of musicians and their allies in the press and the British aristocracy to push forward an agenda advancing the music of British composers.⁷ The campaign was driven by nationalistic impulses amplified by the German unification in the latter half of the nineteenth century. This “official” Renaissance they pronounce a failure, essentially doomed from the outset by a contradiction: by defining itself in German terms and seeking to imitate German successes and produce an equal of the German masters (in essence “challenge[ing] this discourse on its own terms”), it essentially acknowledged German music and musical culture from the outset as being superior.⁸ Hughes and Stradling take as a sign of the English Musical Renaissance’s failure the fact that the music of its first generation, most notably the compositions of C. Hubert Parry and Charles Villiers Stanford, has largely disappeared from the repertoire.

⁷ Merion Hughes and Robert Stradling, *The English Musical Renaissance 1840–1940: Constructing a national music*, 2nd ed. (Manchester and New York: Manchester University Press, 2001).

⁸ *Ibid.*, 117.

To make matters worse, even the works of later and more prominent composers like Ralph Vaughan Williams, Gustav Holst, and Edward Elgar, are, with some exceptions (such as Holst's *The Planets* and Elgar's *Enigma* Variations and Cello Concerto), not performed widely outside of England.⁹

Hughes and Stradling's argument, while compelling in some respects, has several notable gaps: first, it neglects the rest of the English-speaking world, and privileges orchestral music and opera as the only genres worthy of attention. Consequently, it neglects choral music and song literature. In these repertoires, however, the works of the above-named composers, alongside others like Finzi, Butterworth and Howells who in this argument are ignored or dismissed, have been recognized with frequent performances and recordings. Hughes and Stradling also disregard the realm of choral and organ repertoire for liturgical use, where all of the above, including Parry and Stanford, remain in circulation. Perhaps most importantly, they tend to ignore the effects of other efforts at musical reformation in the nineteenth century. These include the sight-singing movement, the expansion of domestic music-making, and the growth of choral societies and festivals, all of which contributed to the development of a broader, musically literate public. When these trends are acknowledged at all, it is only briefly and in passing.¹⁰ It may be better to suggest, as musicologist Colin Eatock argues,¹¹ that there were essentially two Renaissances. Hughes and Stradling focused on the "official" or "top-down" Renaissance orchestrated by a musical and cultural elite, but this was paralleled by an "unofficial" or

⁹ Ibid., 286–288.

¹⁰ Ibid., 286. The authors concede that the Renaissance "produced a vast expansion of music, music-making and music-listening."

¹¹ Colin Eatock, "The Crystal Palace Concerts: Canon Formation and the English Musical Renaissance," *Nineteenth Century Music*, Vol. 34, No. 1 (Summer 2010): 90, <http://www.jstor.org/stable/10.1525/ncm.2010.34.1.087> (accessed 2/1/2012)

“bottom-up” Renaissance resulting in the broader expansion of musical life in the British public.¹² While these two aspects certainly overlapped, interacted, and reinforced each other in myriad ways, this distinction is a useful means of expressing the overall ferment in English musical life in the late nineteenth and early twentieth centuries.

Underpinning both aspects of the English Musical Renaissance was an ethical and philosophical belief in the power of music to elevate and improve culture and society. The reformers at all levels felt that increased musical participation and literacy could promote a sense of common purpose across social classes. Additionally, they believed that exposure to the “right” kind of music could provide a worthwhile outlet for the working class.¹³ While the Renaissance and its composers focused on expanding their work into all musical genres, these ethical considerations made choral singing a particular focal point. Because of its perceived edifying value, communal singing became the focus of a moral and cultural campaign that influenced composers, intersected with other ethical reform campaigns that emerged during the nineteenth century, and was instrumental in the marketing of the Renaissance project to society at large.

Arthur Somervell was the product of both manifestations of the English Musical Renaissance in virtually every respect. He studied with Parry and Stanford, the two composers regarded as the fathers of the Renaissance, and both men would later promote Somervell as a composer in their writings and performances. Additionally, he was a student and then a teacher at the Royal College of Music, an institution that was at the forefront of the “official” Renaissance campaign. His choice of texts for his major works

¹² The “official/unofficial” and “top-down”/“bottom-up” terminology is my own, although it draws on ideas suggested in Eatock’s paper, cited above.

¹³ Charles Edward McGuire, “Music and Morality: John Curwen’s Tonic Sol-fa, the Temperance Movement, and the Oratorios of Edward Elgar,” in *Chorus and Community*, ed. Karen Ahlquist (Urbana: University of Illinois Press, 2006), 116–117.

reflected compositional trends that had taken hold in the music of his predecessors in the Renaissance, and the philosophical motivations that likely influenced his interest in setting Wordsworth's *Ode* mirrored the views that were shaping the Renaissance's view of the purpose of music in society and education. This chapter will examine developments in the composition of choral music and the spread of choral singing during this time period, as well as the practical effects of the campaign to increase musical literacy and the philosophies that motivated these trends, with an emphasis on how they shaped Somervell's philosophy and music.

Choral Music and Text-Setting in the Nineteenth Century

In the nineteenth century, the sacred oratorio, and to a lesser extent, the secular cantata, became the "prestige" genre in English composition, much in the same way that the symphony became a focal genre in German music and opera held a central place in the musical life of nineteenth-century France and Italy. Its prominence was driven in the first place by the immense popularity of the German-born Handel's English oratorios, followed later by the works of Haydn and Mendelssohn, both of whom took Handel as a model for oratorio composition. The popularity of the oratorio was further reinforced by moral and ethical impulses that will be discussed in greater detail below. Apart from the Germanic influences represented by these composers, however, the state of choral composition in England during the late eighteenth and early-to-mid nineteenth centuries was rather grim. The golden age of composition by native-born English composers had essentially ended with or shortly after the death of Henry Purcell in 1695, and it was the music of Handel that came to exert the heaviest influence on English composition. In the

decades after his death, Handel's music became something of "a national institution...especially at the great festivals in Westminster Abbey and in provincial cathedrals"¹⁴ and it formed the framework upon which composers tended to base their works. The premiere of Haydn's *Creation* in 1798 (which had itself been inspired by Haydn's hearing of the works of Handel on his visits to England in the 1790s) added Classical elements to the stylistic mixture that became standard for most English composers of the early nineteenth century. Perhaps the best of the works in this style was William Crotch's *Palestine*, a piece with a mixture of Handelian and Viennese Classical elements which has been alternatively described both as "a fine work despite some moments of tedium"¹⁵ and "a magnificent ruin."¹⁶ Both commentaries shared a markedly unfavorable view of the work's libretto, and complaints about the texts of English oratorios and cantatas throughout the nineteenth century are a common feature in discussions of this era. Musically and textually, most of the works of this period were apparently so derivative that musicologist Nigel Burton described the process of evaluating them as essentially "tabulating a work as either a good or a bad neo-parody."¹⁷

The premiere of Mendelssohn's *Elijah* in 1846 introduced the Romantic idiom into the world of British choral composition. As had happened previously with Handel and Haydn, Mendelssohnian characteristics would henceforth be layered onto the works of middle and late nineteenth century composers such as William Sterndale Bennett, John Francis Barnett, and George Alexander Macfarren. While Mendelssohn's harmonic

¹⁴ Nigel Burton, "Oratorios and Cantatas," in *Music in Britain: The Romantic Age, 1800–1914*, ed. Nicholas Temperley (London: Athlone Press, 1981), 214.

¹⁵ John Caldwell, *The Oxford History of English Music, Vol. 2: c. 1715 to the Present Day* (Oxford: Oxford University Press, 1999), 111.

¹⁶ Burton, 215.

¹⁷ *Ibid.*, 217.

language served as an inspiration for composers of the era, his choice in *Elijah* to use texts drawn solely from Biblical sources did not immediately find an echo in the works of English composers, who continued to intermix Biblical texts with rather grating contemporary librettos. John Stainer's *The Crucifixion* of 1887 is a case in point. It contains both the lovely "God so loved the world" on a text from the Gospel of John and the melodramatic "Fling wide the gates!" on a text by the work's librettist. In the arena of the secular cantata, the genre into which Somervell's *Ode* is best positioned, there were no strong textual models in the mid-nineteenth century. One of the first works of this type, Sterndale Bennett's *The May Queen*, has a libretto that has been roundly dismissed for being "a poem in which dramatic urgency was refined down to the barest acceptable minimum,"¹⁸ while John Caldwell, writing in the *Oxford History of English Music*, noted that as a whole, the mid-nineteenth century secular cantata was one "in which sentimental gadzookery was virtually inevitable."¹⁹

After decades dominated by these twin trends of slavish imitation in style and dismal choices in texts, Parry's compositions for chorus and orchestra marked a pronounced transformation. Charles Hubert Hastings Parry (1848–1918) received his Bachelor of Music from Cambridge and a Bachelor of Arts in history and law from Oxford. He first studied with George Elvey and Henry Pierson, followed somewhat later by lessons from William Sterndale Bennett, and most importantly, Edward Dannreuther. Dannreuther, an Englishman of German birth who was a virtuoso pianist and an advocate of the music of Richard Wagner, exposed Parry to the works of Brahms, Liszt, and

¹⁸ Ibid., 220. Burton offers the following representative example from Henry Chorley's libretto: "What! you, my lord, in vile array?/What would your plighted lady say!/You, to a village girl descend?/Shame! from our presence! hence! amend!"

¹⁹ Caldwell, 219–220.

Tchaikovsky, all of which had an impact on Parry's compositional style.²⁰ In the 1870s, Dannreuther arranged private premieres of several instrumental works by Parry, leading to a series of public performances that culminated in the 1880 premiere of Parry's first large-scale choral work, *Prometheus Unbound*. *Prometheus* drew considerable public interest, not least because of Parry's rather unprecedented decision to draw its text from Percy Shelley's play. As mentioned above, both sacred and secular cantata and oratorio libretti in the nineteenth century tended to be rather banal and badly written. This dismal situation was probably exacerbated for secular works, which did not have the recourse of drawing from Biblical texts as the sacred works did. Recounting a description in composer Alexander Mackenzie's memoir, Frank Howes notes that Mackenzie "states without a sense of grievance, as though it were a natural and normal procedure, that he never had a complete libretto handed to him in his life and his texts were all by working journalists."²¹

This state of affairs echoes the desultory descriptions previously given of the poetry of Sterndale Bennett's *The May Queen* and other libretti of this era. After decades of Handelian imitations and dull oratorio poetry, both the music of Parry's *Prometheus*, which reflected a mixture of Wagnerian and other Continental influences, and the text of the work, appeared extremely striking and novel to audiences and critics of the era. A reviewer for *The Times* discussing the work's premiere at the Three Choirs Festival praised Parry's decision to utilize the text of a great poet, writing that "English composers are too frequently forgetful of the fact that bad poetry rarely inspires good

²⁰ Jeremy Dibble, "Parry, Sir Hubert." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/20949> (accessed December 30, 2011).

²¹ Frank Howes, *The English Musical Renaissance* (London: Martin Secker & Warburg Limited, 1966), 18.

music,” and noting that English literature held “untold treasures of lyrical impulse which only await the hand of genius to sound forth in musical beauties.”²²

From *Prometheus Unbound* onward, English composers began to tap into those “untold treasures” of English-language poetry. Some modern scholars have proposed the work’s premiere as the moment of birth of the English Musical Renaissance,²³ and this claim is perhaps most credible in regard to text selection. Although Parry’s compositional style would be supplanted by later developments in British music, his choice of Shelley’s poetry inaugurated a new era in texts regarded as suitable for choral setting. From Parry himself came works such as *Blest Pair of Sirens* and *L’Allegro ed il Pensieroso*, both on texts by Milton, which further influenced the text selections in works like Elgar’s *The Dream of Gerontius* (John Henry Newman), Vaughan Williams’ *Sea Symphony* (Walt Whitman), *Five Mystical Songs* (George Herbert), *Serenade to Music* (William Shakespeare) *Dona Nobis Pacem* (Whitman again, among several others), Holst’s *Choral Fantasia* (Robert Bridges) and *Choral Symphony* (John Keats), and Benjamin Britten’s *War Requiem* (Wilfred Owen). Somervell, a pupil of Parry’s, would also seek out the work of great poets for both his major choral works, most notably the *Ode* and the earlier *The Power of Sound* on texts of Wordsworth and *The Forsaken Merman* by Matthew Arnold, and for his better-remembered song cycles. These include *Maud* by Alfred Lord Tennyson, *A Shropshire Lad* by A.E. Housman, and *James Lee’s Wife* and *A Broken Arc* on poetry of Robert Browning. Indeed, the idea that composers should seek out texts of

²² Author unknown, review of *Prometheus Unbound* in general review of the Gloucester Musical Festival, Gloucester, England. *The Times*, September 7, 1880 (review appeared Sept. 8, 1880).

²³ Howes, 20. Howes references the contemporary music critic J.A. Fuller-Maitland in suggesting this distinction for Parry’s work.

high literary quality for musical setting should rank among Parry's most important contributions to the history of choral music in England.

Stanford, Parry, the Royal College of Music, and the "Official" Renaissance

Charles Villiers Stanford (1852–1924) was the other prominent force behind the revival of English music in the late nineteenth century. Born in Ireland, he was educated at Cambridge, but also studied composition in Leipzig with Carl Reinecke, a composer interested in the music of the Classical era and earlier who wrote in a style influenced by Mendelssohn and Schumann.²⁴ Stanford was a prolific composer in virtually every genre, who, unlike Parry, was very interested in operatic composition. Several of his nine operas were performed internationally, an achievement that was regarded as a positive sign in the campaign to raise the stature of English music. However, perhaps his greatest contribution to music in Britain came through his work as a teacher of composition. This was in part due to the solid quality of his instruction, but it was perhaps his conservative style of teaching, which prompted many of his students to rebel and develop their own personalities, that had the broadest impact.²⁵ As a professor of music at Cambridge and a faculty member of the Royal College of Music, he had a hand in the instruction of an entire generation of composers, including Holst, Vaughan Williams, John Ireland, Howells, and Arthur Somervell.²⁶

²⁴ Reinhold Sietz. "Reinecke, Carl." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23128> (accessed December 30, 2011).

²⁵ Jeremy Dibble. "Stanford, Sir Charles Villiers." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/26549> (accessed December 30, 2011).

²⁶ Howes, 151.

The pedagogical work of Parry and Stanford and the development of the Royal College of Music where they both taught in some capacity were key components of the “official” aspect of the Renaissance. While the Royal Academy of Music in London had been in existence since the 1820s, by the second half of the century a group of aristocratic patrons of the arts felt that another institution was needed to develop English composers and musicians trained in their own country. These impulses would lead to the founding of several musical training institutions in the 1870s and onward, including Trinity College of Music (1873) and the Guildhall School of Music and Drama (1880). The Royal College of Music was perhaps the most important educational center of the “official” Renaissance, and a primary bastion of English cultural life. After the Great Exhibition in 1851, which had been driven by the inspiration of Prince Albert (Queen Victoria’s husband and Prince Consort), the Prince and several other backers began to draw up plans for an artistic and intellectual hub in the South Kensington area of London, based upon German models.²⁷ These efforts had several important results, including the passage of the 1870 education act, which mandated music education in elementary schools and thereby necessitated expanded training of music for teachers, and the founding of the National Training School for Music in 1873.²⁸ The NTSM had only limited success, however, and was superseded in 1882 by the Royal College of Music, which was founded with a royal charter with the Prince of Wales (later crowned Edward VII) serving as president. The new institution was placed under the directorship of George Grove, an architect, railway engineer, and scholar with musical interests whose major contribution to musical scholarship was his creation and editing of the *Dictionary* that still bears his

²⁷ Hughes & Stadling, 19.

²⁸ Ibid., 21.

name. Grove hired both Stanford and Parry to serve on the faculty of the Royal College of Music, and both would contribute to the education of the next generation of British composers. Many of Stanford's students named above, including Holst, Vaughan Williams, Howells, and Somervell, also studied with Parry at the Royal College. Somervell's relationship with both of these teachers would prove significant in his early career as a composer, through their promotion of Somervell and his music, and through Parry's appointment of Somervell to a teaching position at the College in 1894. This was certainly a boon to the young composer, and it likely provided some cover for his controversial appointment to the position of Inspector of Music for the Board of Education in 1901.

The other significant component of the "official" Renaissance was the role of the press and music publishers in promoting the music of English composers. The first mention of a "renaissance" in late-nineteenth century English music came from the pen of Joseph Bennett in the *Daily Telegraph*, in a favorable review of Parry's *Symphony No. 1* in 1882, and composers and promoters of English music quickly took up the term.²⁹ In particular, J. A. Fuller-Maitland and Morton Latham, both associates or students of Stanford at Cambridge and contributors to Grove's *Dictionary*, incorporated discussions and praise for this perceived rebirth of English music in their writing.³⁰ Fuller-Maitland was a particularly powerful advocate of the Parry-Stanford school in his position as the music critic for the *Times*, where he was, according to Hughes and Stradling, an "outright propagandist for South Kensington."³¹ Equally significant was the role of the *Musical Times* in reviewing and promoting new music, and in this it was intertwined with the

²⁹ Ibid., 42.

³⁰ Ibid., 41, 44–45.

³¹ Ibid., 41.

commercial endeavors of the music publishing industry. The publication was founded in 1844 by Alfred Novello, who also founded Novello & Company, a major publisher of music in England from the mid-nineteenth century onwards. One can see evidence of this cross-promotional activity in Somervell's early career. His first large-scale choral work, the *Mass in C Minor*, received a favorable review in the *Musical Times*, and the same issue also featured a half-page advertisement for the *Mass*, the score of which was published by Novello.³² It should be noted that having one's work published by Novello was not a guarantee of a favorable review in the *Musical Times*, as shown in Somervell's own career by a poor review of the Novello-published *Ode to the Sea* in that publication.³³ Nonetheless, early positive reviews from critics and publications aligned with the "official" Renaissance were a definite boost for Somervell in his career as a composer.

Sight-Singing and Choral Festivals

While the English Musical Renaissance was in many senses a project driven by the intelligentsia and aristocratic elite, it would likely not have been nearly as successful had it not coincided with a general rise in musical literacy in the general public. One factor in this transformation was the expansion of domestic music making by the growing Victorian-era middle class, as shown by a massive increase in piano sales during the course of the nineteenth century.³⁴ Even more important was a growing movement to teach sight-singing to both children and adults which was initially driven primarily by a

³² Gordon Cox, "Arthur Somervell: His Life and Work" in *Sir Arthur Somervell on Music Education: His Writings, Speeches, and Letters*, ed. Gordon Cox (Woodbridge: The Boydell Press, 2003), 14.

³³ Ibid., 18.

³⁴ Hughes & Stradling, 7.

desire to improve congregational singing and psalmody in the churches. The Tonic Sol-fa method of sight-singing, which used a system of movable-do solfege, was far and away the most successful of these methods. It was developed in the early 1830s by Sarah Glover, the daughter of a church rector from Norwich, and was aimed at both church choirs and the adults and children in congregations.³⁵ For all its utility, the method remained a largely regional and small-scale phenomenon during the first years of its existence, until 1841 when a copy of Glover's 1835 method, *Scheme for Rendering Psalmody Congregational*, came into the hands of John Curwen (1816–1880). Curwen, a minister in the Congregational church, had been tasked by the Sunday School Union to locate a successful method of musical instruction for children. After testing the method with his own Sunday school class and being impressed with its ease of use and potential as a teaching aid for both children and adults, Curwen embarked upon a massive project to promote the Tonic Sol-fa system. Beginning with articles in journals like the *Independent Magazine* and *Cassell's Popular Educator*, Curwen began to evangelize for the method, ultimately founding the Tonic Sol-fa Association in 1851 and releasing a periodical called the *Tonic Sol-fa Reporter*. Curwen used the *Reporter* to both promote the method through favorable articles and to expand the available Tonic Sol-fa repertoire by publishing several pages worth of music in each issue that was either newly written or arranged in Tonic Sol-fa notation.³⁶ In an efficient scheme that musicologist Charles McGuire likened to a factory assembly line, Curwen and a small group of instructors held singing classes to teach the sight-singing method to interested adults in a graded process; once the students had mastered the system to an appropriate degree, they would then go

³⁵ McGuire, "Music and Morality," 114.

³⁶ *Ibid.*, 114–115.

out and teach the system to others.³⁷ On the strength of this efficient teaching method and Curwen's promotion of Tonic Sol-fa through his own and other groups' publications, the system became the dominant method of sight-singing in Britain by 1870.³⁸

The ascendancy of Tonic Sol-fa had immense benefits for choral singing in England due to its success in training a large number of children and adults to sing and sight-read. The singing classes formed to teach the method often remained as singing organizations, but many singers who had been trained in Tonic Sol-fa also branched out into amateur choral societies, church choirs, and festival choruses. Since the training had increased their musical skill, their participation oftentimes allowed these choruses to become more selective.³⁹ Even when the students of Tonic Sol-fa did not go on to sing in larger choruses, their training seems to have raised their level of musical literacy and interest in concert attendance, creating a wider audience for choral music. Combined with the increase in the number of choral singers, the growth of a larger audience seems to have expanded the number of choral events and even resulted in the creation of several new music festivals in the latter decades of the nineteenth century, including Brighton, Bristol, and Sheffield, among others.⁴⁰ Music festival choruses were another major driving force behind the revitalization of English composition, due to the market that they helped create for new works. While many of the provincial music festivals were founded in the mid-to-late eighteenth century or in the early-to-mid nineteenth, they grew in size and popularity as the century wore on, and these festivals provided an outlet for British composers in the creation of large-scale choral works.

³⁷ Ibid., 115-116.

³⁸ Ibid., 116.

³⁹ Charles Edward McGuire, *Elgar's Oratorios: The creation of an epic narrative* (Hampshire, England and Burlington, VT: Ashgate Publishing, 2002), 8-9.

⁴⁰ Ibid., 9 (and see in particular footnote 21 on this page).

As the festivals grew in size and number, they also began to commission an increasing number of works from both British and foreign composers. After a partial survey of works commissioned by English music festivals over the course of the nineteenth century, Paula Drummond found that there were few commissions before the 1830s, and only limited instances of multiple commissions for a single festival prior to the 1860s. With the expansion of festival culture in the latter part of the century, the number of commissions increased to keep pace, and she notes an “exponential increase” in the number of commissions in the 1880s and ‘90s. Furthermore, she found that “the last few decades of the century saw a deliberate and generalized move towards the commissioning of work from English composers,” which she attributes to patriotic sentiments.⁴¹ This is certainly a manifestation of the same nationalistic sentiments that fueled the “official” Renaissance’s desire to create a vibrant English musical culture, and is an instance of overlap between the aims of both aspects of the Renaissance. The festivals provided a potential path to prominence in British musical life for composers. Elgar, for instance, had a string of choral works premiered by provincial festivals, beginning in 1893 with *The Black Knight*, premiered by the Worcester Festival Chorus.⁴² These commissions allowed him to develop and refine his technique over the course of the decade, which bore fruit in the major successes of the “*Enigma*” *Variations* and *The Dream of Gerontius*, itself a commission from the Birmingham Festival.⁴³

⁴¹ Pippa Drummond, “The role played by the English provincial music festivals in the promotion of new music during the nineteenth century – a survey,” *British Music*, Vol. 30 (2008): 27-28.

⁴² His first major success was actually an orchestral work, *Froissart*, which was the result of a commission by the Three Choirs Festival in 1890.

⁴³ Diana McVeagh, “Elgar, Sir Edward.” In *Grove Music Online. Oxford Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/08709> (accessed January 3, 2012).

The latter half of the nineteenth century also saw the creation of a new type of choral event: the competition festival. While there were apparently occasional competitions in the middle of the nineteenth century and even further back, as well as a tradition in Wales of regular singing competitions called *eisteddfodau*, the competition festival received a major stimulus in the late nineteenth century from the work of Mary Wakefield (1853–1910), who founded a competition in Kendal in 1885 that rapidly grew in size and popularity.⁴⁴ Wakefield, a fascinating character in her own right, was a mezzo-soprano, art-song composer, conductor, and advocate of choral singing. In the festival that she founded, invited choirs and solo singers in multiple categories would perform and receive feedback from adjudicators. At the end of the festival, all the choirs would combine for the rehearsal and performance of a large-scale choral work, accompanied by a professional orchestra hired for the occasion.⁴⁵ The festival spawned numerous imitators, and by 1904, there were so many that an Association of Competitive Festivals was formed to coordinate them on a national level.⁴⁶

The Tonic Sol-fa movement and the choral and competition festivals all played a vital role in the both the “top-down” and “bottom-up” aspects of the English Musical Renaissance. While composers and educators sought to train a group of native composers and increase the prestige of music in British society, the sight-singing training provided by Tonic Sol-fa helped to create a musically literate segment of the public who would become consumers of music by native composers. Furthermore, as those singers expanded the ranks and audiences of existing choral festivals and helped to drive the

⁴⁴ Howes, 126.

⁴⁵ Derek Hyde, *New-found voices: women in nineteenth century English music*, 3rd ed (Brookfield: Ashgate Publishing Company, 1998), 146-147.

⁴⁶ *Ibid.*, 146.

creation of new ones, they created a greater market for choral music which drove commissions from both foreign and, increasingly, native composers. These commissions provided English composers with an outlet to develop their abilities and offered some of these composers a path to widespread recognition. Somervell was very much a beneficiary of and a contributor to this trend. His work as a music educator involved overseeing the teaching of singing in the British school system, which by that time entailed the use of Tonic Sol-fa.⁴⁷ Meanwhile, the choral and competition festivals were the organizations that commissioned the majority of his large-scale choral works. He was directly involved with Mary Wakefield, for instance, as his cantata *The Power of Sound* (discussed further in chapter 2) was written for the combined performance of choirs at the competition festival that she founded.⁴⁸ The *Ode on the Intimations of Immortality* was itself a commission premiered at the Leeds Festival, which was founded in the mid-nineteenth century and no doubt benefited from the influx of singers generated by the Tonic Sol-fa movement.

Ethics and the Renaissance

Underlying both the “top-down” and “bottom-up” aspects of the Renaissance were appeals to the ethical power of music and its benefits for society. Hughes and Stradling detected a noticeable shift in discussion of music and ethics over the course of the nineteenth century from generally suspicious to increasingly favorable, which seems to have in some part helped to inaugurate an increased role for music in society. Utilitarian thought dominated the early Victorian era, and the prevailing ethos was one of

⁴⁷ See, for example, Cox, *History*, 107-109.

⁴⁸ Cox, “Somervell,” 15-16.

“business success, thrift, social conformity and practical action.”⁴⁹ In this environment, music, and particularly art music, was regarded with some degree of suspicion. The English art critic John Ruskin spoke of the benefits and dangers of music. Used properly, it could be “the most effective of all instruments of moral instruction...in her health the teacher of perfect order,” but misused, “it becomes the subtlest aid of moral degradation...the teacher of perfect disorder and disobedience, and the *Gloria in Excelsis* becomes the *Marseillaise*.”⁵⁰ This reference to the revolutionary anthem of France as a symbol of discord was apparently a common note of fear, as the revolutionary movements of the mid-nineteenth century were associated in the minds of critics with the rise of new and dangerous music. Approaching the idea from the opposite direction, the music critic Henry Chorley wrote in 1854 of the link he perceived between the revolutions of 1848 and new music: “the ferment brewing around us has produced Wagner and all his horrors,”⁵¹ directly connecting the social instability of mid-century with the harmonic instability of the Wagnerian idiom.

Around the same time, however, a new trend in the ethical discussion of music began to emerge, one that focused on its benefits. Those espousing it held the same, essentially Platonic, views on the potential social benefits and dangers of music, but they tended to focus primarily on the ways in which music could be utilized to both encourage and embody virtuous social behavior. The rise to prominence of Mendelssohn and his music in British cultural life was held up as a positive example of music as a model for social and religious values. On a personal level, Mendelssohn’s upbringing in a wealthy

⁴⁹ Hughes & Stradling, 3.

⁵⁰ John Ruskin, *Queen of the Air: Being a Study of the Greek Myths of Cloud and Storm* (Smith & Elder, 1869): 59, quoted in Hughes & Stradling, 3-4.

⁵¹ Henry Chorley, *Modern German Music: Recollection and Criticisms*, vol. 2 (Smith & Elder, 1854): 369-70, quoted in Hughes & Stradling, 4.

banking family, the appearance of “domestic harmony” in his family life, and his family’s conversion from Judaism to Christianity played well with a society that was “still instinctively anti-Semitic.”⁵² His music and subjects, moreover, proved extremely appealing to consumers of music in England. The 1836 British premiere of *St. Paul* was warmly received, both due to the perceived strength of the music and the appeal of the work’s conversion narrative to a nation that was experiencing something of a religious revival.⁵³ By the time *Elijah*, which was commissioned by the Birmingham Festival, premiered in 1846, the composer’s status as a musical and moral exemplar was essentially complete. Chorley praised the piece as “a great work by a great man,”⁵⁴ and upon Mendelssohn’s death a year later, the British press eulogized him as having “founded a new school, which having truth for its basis, and knowledge for its superstructure, will live while music lives.”⁵⁵ By the 1870s, when Rev. H. R. Haweis, in his book *Music and Morals*, laid out a case for the positive influence of music “as a force for moral and social good” if properly harnessed, he lionized Mendelssohn and his music as a prime example of those positive qualities he felt could benefit society.⁵⁶ Haweis’s book, according to Hughes and Stradling, was an important driver of the aims of the “top-down” Renaissance in its advocacy of a national school of composition that would ultimately contribute to the betterment of society.⁵⁷ At the same time, similar sentiments pervaded the sight-singing movement and the choral and competition festivals that formed the backbone of the “bottom-up” Renaissance.

⁵² Hughes & Stradling, 9.

⁵³ Ibid., 11-12.

⁵⁴ Henry Chorley, “Birmingham Music Festival: Dr. Mendelssohn’s *Elijah*,” *Athenaeum* (August 29, 1846), 891-2, quoted in Hughes & Stradling, 14.

⁵⁵ J.W. Davison, “Death of Dr. Felix Mendelssohn-Bartholdy,” *Musical World*, xxii (November 13, 1847), 718-20, quoted in Hughes & Stradling, 15.

⁵⁶ Hughes & Stradling, 6-8.

⁵⁷ Ibid., 7.

Both Sarah Glover, the creator of the Tonic Sol-fa system, and Joseph Curwen, who was responsible for its promotion and penetration into English musical life, held beliefs about the potential positive social power of music that echoed those of the members of the press and writers discussed above. In fact, given that Glover published her method in 1835 based on earlier experiments, their ideas both somewhat antedate and then run in parallel to the work of the “official” Renaissance. Glover’s initial manual, intended to boost congregational singing, used hymns and “other songs of high moral character” as examples for teaching.⁵⁸ Curwen, in his promotional efforts for the method, came to view group singing “as a moralizing panacea for the working class” that would both provide a means of “rational recreation” and would act as a distraction from drinking, smoking, gambling, and other perceived vices of the working class. Families that sang together would be stronger and more stable, and factory workers singing work songs together would be less distracted and more efficient.⁵⁹ Music could thus be part of a broad program of paternalistic social reform: as Curwen wrote in 1871, “To counteract the evil influence of the public house needs the united efforts of the legislator, the Christian preacher, and the musical reformer.”⁶⁰ At the same time, other social improvement movements made use of music, and particularly choral singing, as a fundamental part of their program. In particular, the British temperance movement utilized musical performances, first as a means to interest the public in attending temperance society meetings, and then through the creation of children’s choirs called “Bands of Hope,” which sang primarily pro-temperance music. Organizers in the

⁵⁸ McGuire, “Music and Morality,” 114.

⁵⁹ Ibid., 116-117.

⁶⁰ John Curwen, *Tonic Sol-fa Reporter* (June 15, 1871), 189, quoted in McGuire, “Music and Morality,” 117.

temperance movement hoped that the parents of children involved in the bands would be turned away from alcohol, owing to both their exposure to the pro-temperance music and lyrics and to the positive example of their children.⁶¹ Curwen sought to emulate the temperance movement's organization in his promotion of Tonic Sol-fa. As an advocate of temperance himself, he also worked to align his sight-singing promotions with the movement through the advertisement of temperance-related performances and the inclusion of pro-temperance songs in his own publication.⁶²

The British music festivals and the competition festivals of the late nineteenth century also promoted themselves with appeals to social morality. Writing in support of a music festival, probably in Yorkshire, an unknown author exhorted local clergy to “do all they can for this festival...because the real home of music in its highest moods is the Church,” and cited music as a means of “elevating the soul,”⁶³ while another article described a choral concert audience as being a mixer for both the working classes and people from higher socio-economic levels.⁶⁴ Mary Wakefield's competition festivals were predicated on similar beliefs, and were designed “to introduce as many people as possible to the study of worthwhile music and participation in its enjoyment.”⁶⁵ Wakefield herself became a friend of John Ruskin, the art critic whose Platonic views on music were cited above, and she compiled his various writings on the subject over the years into a book, *Ruskin on Music*, in 1894. While she was perhaps not entirely in sympathy with his more extreme views on the subject, the two shared a conviction that music should have a moral purpose and ought to be channeled for the betterment of

⁶¹ McGuire, “Music and Morality,” 113-114.

⁶² Ibid., 121-122

⁶³ Author and date unknown, quoted in McGuire, *Elgar* 19.

⁶⁴ McGuire, *Elgar*, 20.

⁶⁵ Hyde, 146.

society. This belief seems to have both attracted Wakefield to Ruskin's ideas and provided a philosophical underpinning for the competition festivals and for her other contributions to musical scholarship in the form of folksong collection and lectures on music history and appreciation.⁶⁶

Undoubtedly, the ethical underpinnings of both the “top-down” and “bottom-up” Renaissances had a mutually reinforcing effect. Certainly, by the end of the nineteenth century, musical life in England was flourishing, and music had lost much of its previous stigma. In his writing on music and the importance of music education in the early twentieth century, Somervell displays a mindset that was clearly shaped by the ethical discourse that had taken place during the middle and latter decades of the nineteenth century. In a paper titled “On the Right Place of Music in Education,” written in 1906, he claimed that among the benefits of musical training was that “in human relations [music] ‘harmonizes men with men and communities with communities,’”⁶⁷ a claim similar to those made above about the social benefits of music. In a later paper, “Singing in Schools,” he noted that a group of students singing in class is being educated not just in music but in the workings of society – in the balance between individual freedom and the needs of society – again reinforcing the belief in music as a social good.⁶⁸ He also expressed a belief, similar to that held by Ruskin and perhaps by Mary Wakefield (herself a friend of Somervell's), that the “right” sort of music would instill positive personal and social values, while music of lesser value would most likely lead to a disordered sense of

⁶⁶ Ibid., 149.

⁶⁷ Arthur Somervell, “On the Right Place of Music in Education,” in Cox, *Somervell*, 44.

⁶⁸ Arthur Somervell, “Singing in Schools,” in Cox, *Somervell*, 64-65.

morality in those who listened frequently to it.⁶⁹ As will be seen in the following chapter, these ethical views shaped his views on music education and fed into the beliefs and interests that were also likely a factor in his interest in setting Wordsworth's *Ode*.

The impact and legacy of the English Musical Renaissance is still a matter of discussion and contention. For Arthur Somervell, however, the Renaissance was phenomenally important in shaping his views and his career. As a student of Stanford and Parry, he was very much a product of the "official" Renaissance promoted by the RCM and his mentors' allies in the press. Parry's use of texts from major poets set the model that Somervell would follow in his choral works and in many of his art songs, and Somervell's work on the faculty of the RCM was perhaps a stepping-stone to his appointment as Inspector for Music Education. The "official" Renaissance efforts to raise the prestige of concert music in English life also helped to generate opportunities for Somervell as a composer of art songs, chamber music, and orchestral music. However, the "unofficial" Renaissance provided Somervell and his better-known contemporaries with an outlet for large-scale choral works that provided him with greater recognition. It also helped create a musically literate segment of the public who would both perform those choral works and be consumers of concert music. Finally, the ethical arguments that underpinned both aspects of the Renaissance provided an intellectual foundation for Somervell over the course of his career, and may have also been a factor influencing the music he chose to write and the texts he chose to set, including his selection of Wordsworth's *Ode*. While the broader impact of the Renaissance will continue to be

⁶⁹ Somervell, "Right Place," 47-48. The positive examples he gives are "national songs," which were composed pieces of some age that had attained the status of folksong in the national consciousness despite not being the products of an oral tradition – the examples he gives include Morley's setting of "It was a lover and his lass." The negative examples were several popular songs of the late nineteenth century.

debated, for Somervell, who was both its product and beneficiary and who in turn promoted its continuation, it was of immeasurable significance.

Chapter 2: Arthur Somervell and the *Ode*

Early Life and Works

Arthur Somervell was born on June 5, 1863 in Windermere, a town in the Lake District of northwestern England. His father, Robert, was a leather merchant who worked in the nearby city of Kendal, later going into business with his brother John making and selling shoes.⁷⁰ Their family home, Hazelwaithe at Windermere, had “magnificent views of the lakes and fells” which according to at least one account helped to nurture in Somervell a “love of nature which was never to desert him.”⁷¹ This early exposure to natural beauty may have been one root of his interest in the *Ode* of fellow Lake District native William Wordsworth. According to his brother’s account of their early years, the Somervell children would recite hymns on Sunday evenings. As they grew older, the definition of “hymns” broadened to include poems by Browning, Tennyson, or Wordsworth, ideally from memory. Somervell’s brother Robert noted that “We might help ourselves out of difficulty by looking at the book, but some of us took pride in being independent of this.”⁷² According to family stories, Somervell, who was the youngest of nine children, would hide under a table to listen to his brother’s piano lessons, and would afterwards teach himself.⁷³ The only member of his family to finish school and pursue higher education, Somervell attended Uppingham, which apparently had a well-established musical tradition.⁷⁴ In spite of this, Somervell would later recall a young man, probably the composer himself, who “had to take several lickings at Uppingham because

⁷⁰ Shenton, 45.

⁷¹ Ibid.

⁷² Robert Somervell, *Robert Somervell: for thirty-three years Assistant Master and Bursar at the Harrow School*. Ed with additional material by his sons. (London: Faber and Faber, 1935), 16, quoted in Shenton, 45.

⁷³ Shenton, 45-46.

⁷⁴ Cox, *History*, 83.

musical manuscripts were found in his study.”⁷⁵ The incident offers an indication of the still limited regard held for music and composition as career paths in English society that the architects of the “official” Renaissance were working to improve.

Despite this physical discouragement, he went on to take a degree in music at King’s College, Cambridge with Stanford, and after that studied piano and composition in Germany at the Hochschule für Musik in Berlin, where he stayed for two years. Study in Germany was a relatively common practice among British composers in this period. Stanford had done the same, and Vaughan Williams would do so some years later. The musical life in Berlin was apparently revelatory for Somervell; many years later, he would remark to his granddaughter that it was “like being a dog let into a field full of rabbits – opera every night, concerts all the time.”⁷⁶ His teachers in Berlin were Friederich Kiel and Woldemar Bargiel. Bargiel was Clara Schumann’s half-brother and a great admirer of his brother-in-law Robert’s music, who in addition to his composition and teaching served on the editorial board of the first editions of the works of Schumann and Chopin.⁷⁷ The training Somervell received from Bargiel would most likely have fit well with the emphasis on the Schumann-Brahms tradition emphasized by Stanford, Parry, and the architects of the “official” Renaissance. After his German interlude, Somervell returned to England to study at the Royal College of Music with Parry. The older composer was very supportive of Somervell’s creative output; when writing an article in 1888 on English songwriting, he appended Somervell’s song *Marie at the*

⁷⁵ Arthur Somervell, “The Public School and Before It,” in Cox, *Somervell*, 51.

⁷⁶ Conversation with Elizabeth Jane Howard, referenced in Shenton, 46.

⁷⁷ Edward Dannreuther and Elisabeth Schmiedel, “Bargiel, Woldemar.” In *Grove Music Online*. *Oxford Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/02048> (accessed October 14, 2011).

Window as an example of “a genuine English Musical Song.”⁷⁸ Somervell evidently held both Stanford and Parry in high esteem, and dedicated his first large-scale choral work, the *Mass in C Minor*, to both of them.⁷⁹

The regard seems to have been mutual, since Stanford conducted the premiere of the *Mass* with the Bach Choir of London, and critical responses were generally favorable.

A review in the *Times* remarked:

The ease and breadth of the choral writing, the truly vocal style of the whole, and more than all, the composer’s love of learned devices and contrapuntal elaboration, connect him rather with that noble line of Italian composers which may roughly be said to stretch from Carissimi to Cherubini, than with any of the schools now in vogue.⁸⁰

As mentioned in Chapter 1, the *Musical Times* also gave the piece a favorable review, in conjunction with advertisements for the piece, which was published by Novello. A series of larger-scale works followed, for both orchestra alone and chorus and orchestra: the orchestral ballad *Helen of Kirkconnell* in 1893, *The Power of Sound*, to another Wordsworth ode, in 1894, *The Forsaken Merman*, to a ballad by Matthew Arnold, perhaps best known for his poem *Dover Beach*, in 1895, and *Ode to the Sea*, on a text by Laurence Binyon in 1897. With the exception of the *Ode to the Sea*, which suffered both from poor conducting by the nervous composer and what critics felt was a lackluster text⁸¹, all of these works were generally well received. Reviewing *Helen of Kirkconnell*, *The Musical Times* felt that the work was “well put together, nicely scored, and thoroughly in keeping with the poetic basis,” that its treatment of the dramatic material was “happily conceived” and that the music as a whole “abounds in delicate touches that

⁷⁸ C. H. H. Parry, “The Present Condition of English Song-Writing,” *The Century Guild Hobby Horse*, 10 (April 1888), 69-70, quoted in Cox, “Somervell,” 12.

⁷⁹ Cox, “Somervell,” 13.

⁸⁰ *Musical Times* (March 12, 1891), quoted in Cox, “Somervell,” 14.

⁸¹ Cox, “Somervell,” 18.

show in equal degree both taste and feeling.”⁸² On *The Power of Sound*, the reviewer noted the influence of Parry’s *Ode to St. Cecilia’s Day* but felt it had an additional “sensuous beauty of sound that is quite Mr. Somervell’s own” and remarked favorably on the solo writing and the quality of the orchestration.⁸³

The Power of Sound is significant in that it was Somervell’s first large-scale setting of Wordsworth’s poetry. Somervell seems to have chosen the text both for its appropriateness to the occasion of its premiere, where it was the final piece sung by combined choirs in Mary Wakefield’s competition festival in Kendal, and for the fondness both he and Wakefield held for the poet. Somervell and Wakefield, ten years his senior, were friends, and in Somervell’s dedication of the composition to her, he acknowledged that he had “received from her since his student days that help and encouragement which, priceless then, is so often delayed until it becomes the reward of success instead of the incentive to high endeavour.”⁸⁴ Both Somervell and Wakefield were natives of the Lake District and for both of them the poetry of Wordsworth seems to have held special meaning. *The Forsaken Merman*, written for the Leeds Festival, sets the lament of a merman whose human wife returned to the surface upon hearing the Easter bells and refuses to return to her husband and children beneath the waves; the work was received by critics as “a work of no very high pretensions, but [it] has modest charm that will make it sure of a welcome with small choral societies.”⁸⁵ This seems to have indeed been the case for many years, as the Mary Wakefield Westmorland Music Festival, so

⁸² *Musical Times*, April, 1893, 215.

⁸³ *Musical Times*, June 1895, 385.

⁸⁴ Arthur Somervell, dedication to *The Power of Sound* (1984), quoted in Cox, “Somervell,” 15.

⁸⁵ *Musical News* (October 12, 1895), quoted in Shenton, 47.

renamed after its founder following her death in 1910, performed the work as late as 1946.⁸⁶

In addition to these large-scale works, Somervell's output of songs continued apace during the 1890s, and 1898 saw the premiere of his most famous song-cycle, *Maud*, on the poetry of Alfred Lord Tennyson. A 1901 review of a performance of the cycle in *The Musical Times* states that "most music-lovers are now agreed that [the] union of musicianship, elegance, and the higher qualities of passion is found in a greater degree in Mr. Somervell's cycle of twelve songs from 'Maud' than in any of his other work."⁸⁷ Several other cycles followed, including what was probably the earliest cycle using poetry from A. E. Housman's *A Shropshire Lad* in 1904. The premiere of the Housman cycle was so successful that the Irish baritone Harry Plunket Greene, who gave the first performance at Aeolian Hall in February of that year, repeated it again a month later in the same venue.⁸⁸ Ralph Vaughan Williams apparently attended that second performance, and there has been some speculation that his hearing of Somervell's setting may have given him the idea to set Housman's poetry in *On Wenlock Edge*.⁸⁹

In 1901, Somervell was appointed as Inspector in Music to the Board of Education, succeeding Sir John Stainer. The appointment was extremely controversial. Although Somervell had written music for schools and schoolchildren, had done some private teaching, and had an appointment to the teaching faculty of the Royal College of Music, he otherwise had no experience in the realm of music education. William Gray

⁸⁶ <http://www.westmorlandorchestra.org.uk/conc45-55.html> (accessed Dec. 7, 2011).

⁸⁷ *Musical Times* (April 1, 1901), quoted in Linda Hughes, "From Parlor to Concert Hall: Arthur Somervell's Song-Cycle on Tennyson's 'Maud.'" *Victorian Studies* Vol. 30, No. 1, Music in Victorian Society and Culture (Autumn 1986), (Published by Indiana University Press). <http://www.jstor.org/stable/3828202> (accessed December 12, 2011), 114.

⁸⁸ Shenton, 48.

⁸⁹ Cox, "Somervell," 29. Cites a conjecture made by Michael Kennedy in *The Works of RVW*, 1964.

McNaught was particularly infuriated by the decision, as he had served as Stainer's assistant in the position for nearly twenty years and thought that he should have been promoted to Inspector upon Stainer's retirement. The *School Music Review*, a publication that McNaught edited, featured an article complaining about Somervell's lack of experience either teaching in the schools or having any sort of administrative experience, while a correspondent to the *Musical Times* called the appointment an "act of insanity."⁹⁰ Even after Somervell's retirement, the *School Music Review* continued to grumble about the nearly thirty-year period in which, in its view, "the instructions that issued from Whitehall were unrelated to the body of knowledge and artistic principle that had grown for a generation among the leaders of the profession, and were subject to the arbitrary enthusiasms of a mind somewhat new to the subject."⁹¹ The rationale for Somervell's appointment to the position remains somewhat nebulous. Bernarr Rainbow has conjectured that Robert Morant, who later became the Permanent Secretary of the Board of Education was most likely responsible for Somervell's appointment. Morant was apparently biased against appointing inspectors from the ranks of schoolteachers, because he believed them to lack culture and to hold narrow views on education that would impede them from fulfilling their duties.⁹² As for Somervell's reasons for accepting the position, given that his own background was focused on composition and some instruction at the collegiate level, Cox suggests that it may have been a combination of practical and idealistic impulses. On the practical side, Somervell was not well-off, and the position meant a steady income.⁹³ Perhaps more importantly, however, were the

⁹⁰ Cox, *History*, 84.

⁹¹ *School Music Review* (May 1930), 402, quoted in Cox, *History*, 84.

⁹² Cox, *History*, 84.

⁹³ *Ibid.*, 86.

ideals that Somervell had developed regarding music education, which are deeply connected with the ethos of the English Musical Renaissance and the Romantic era, and which most likely informed his interest in and desire to set Wordsworth's *Ode on the Intimations of Immortality*.

The Genesis of the *Ode* and the 1907 Premiere

Barring the discovery of any correspondence relating specifically to the composition of the *Ode*, Somervell's exact reasons for choosing the text for the work will remain unclear. When the piece is discussed, its importance to Somervell is acknowledged: Shenton stated that Somervell had known the poem since his childhood and "was determined to set it,"⁹⁴ and Banfield speculated that Somervell may have been drawn to the nostalgic and retrospective elements in the poem because of his perceived isolation from British compositional trends,⁹⁵ but there is little in the way of concrete evidence for why the poem and the composition were of such importance. Banfield's conjecture also seems unlikely given that both of Somervell's British teachers, Parry and Stanford, were still alive and writing in a similar idiom at the time of the *Ode*'s composition. Meanwhile, Vaughan Williams, Holst, and other composers who would shape the Pastoral style that would pervade English music from about 1910 onwards were just beginning to come into their own. By the end of Somervell's life, it is true that British music with a Germanic sound had been eclipsed by other trends, but in the first decade of the twentieth century this was not yet the case. The most common probable causes advanced for the work's creation are Somervell's childhood exposure to the poetry

⁹⁴ Shenton, 49.

⁹⁵ Banfield, 528.

of Wordsworth, and his sense of affinity with the poet, who lived in the same region where Somervell grew up and was inspired by the same natural beauty. However, Somervell's own writings on music education, and the view of childhood they reveal, suggest that the poem held such importance to Somervell because it resonated with his own deeply held beliefs about the minds of children and the ways in which they should be best taught.

Gordon Cox is one of the few scholars to have investigated Somervell on more than a superficial level. He began researching Somervell's life and views while preparing a book on the history of music education in Britain, and in the course of his research he was presented with a number of Somervell's unpublished papers, speeches, and letters by the composer's granddaughter, the actress and writer Elizabeth Jane Howard.⁹⁶ Those documents were focused almost exclusively on Somervell's work as a music educator, but the ideals and theories about the minds of children bear remarkable resemblance to the philosophy presented in the *Ode*.

In particular, Cox notes that much of Somervell's writing reflects an idealized view of childhood. This was influenced both by his views about education in ancient Greece and by the philosophies of Mary Everest Boole, the wife of the mathematician George Boole, who wrote books about math and education, particularly for young children.⁹⁷ Somervell himself was described by family and friends as having had an affinity for children and as a man "who maintained a child-like naivety, which could tend towards sentimentality: the 'Peter Pan' syndrome, as one of his acquaintances put it."⁹⁸ In a short profile written in the 1950s, Elizabeth Jane Howard described him as a doting

⁹⁶ Cox, *History*, 82.

⁹⁷ Cox, "Somervell," 20.

⁹⁸ Cox, "Somervell," 37.

grandfather, and commented that “he was so extremely gentle, deprecating in his approach – even to children – that from the earliest age I wanted to protect him.”⁹⁹ A portion of his own musical output was focused on works for children, including a number of children’s operettas and collections of songs for children. The *Ode*, a poem heavily focused on an idealized view of childhood as a time of closer connection to the presence of the Divine in the natural world, would have been compelling to Somervell.

The work and writing of Mary Boole also proved influential in Somervell’s views of education and childhood development, and show some noteworthy echoes with ideas presented in the *Ode*. Boole developed a means of mathematical instruction called curve sewing or curve stitching, designed to introduce young children to mathematical concepts through the apparently innocuous means of sewing lines onto cards with a grid of holes in order to generate curves.¹⁰⁰ For Boole, who was also interested in spiritualism, theosophy, and Indian philosophy, among other subjects, this activity was a way to allow children to tap into a higher knowledge without interference from adults. In addition, Edith Somervell, the composer’s wife, was a follower of Mary Boole’s theories, and was herself the author of a book entitled *A Rhythmic Approach to Mathematics*.¹⁰¹ Writing about Edith Somervell’s book, which dealt with work done using curve sewing, Boole commented, “these tremendous vortex spirals have actually passed through the brains and fingers of children...direct from the Unseen onto the cardboard without the interference of human teachers.”¹⁰² The idea of children accessing unseen knowledge can also be

⁹⁹ Elizabeth Jane Howard, “Portrait of My Grandfathers,” *Encounter*, Vol. 7, No. 5 (November 1956), 40.

¹⁰⁰ Cox, “Somervell,” 20. Based on the links appearing following a Google search, it appears that Boole’s curve stitching methods remain in use in at least some schools and programs to the present day.

¹⁰¹ *Ibid.*, 20–21.

¹⁰² Letter from Mary Boole, in E. Cobham, *Mary Everest Boole: A Memoir with Some Letters* (Ashington: C. W. Daniel, 1951), 86, quoted in Cox, “Somervell,” 25.

found in the writings of the Greek philosopher Plato, who in the *Meno* recounted a story of Socrates teaching a boy geometric principles previously unknown to him by drawing a square and questioning him about its dimensions. According to Plato, Socrates felt that this proved the prior existence of the soul, since, in his view, the child had an innate knowledge that could be accessed without ordinary means of education.¹⁰³ In his own writing, Somervell cited other works of Plato's, such as the discussion of the place of music in the education of citizens in the *Republic*, and he had an idealized, if somewhat inaccurate, picture of music in ancient Greek life.¹⁰⁴ Because of this, he would probably have seen a connection between Boole's ideas and Plato's writing that reflected his own beliefs. Somervell's own references to Greek philosophy and idealization of the Hellenic period were almost certainly shaped by the ethical discussions of music and its place as a social good that were a part of the intellectual underpinning of both the "top-down" and "bottom-up" Renaissances discussed in Chapter 1. More importantly, these ideas have a resonance in Wordsworth's *Ode*, which speaks of the child being born "not in entire forgetfulness,/And not in utter nakedness,/But trailing clouds of glory do we come/From God, who is our home,"¹⁰⁵ and that the growing youth, while beginning to lose his connection to the divine in the world, "still is Nature's priest."¹⁰⁶ Somervell's work and views as a music educator reflected his belief that by exposing children to music from a young age, it would "make him, throughout his whole life, sensitive to what a Chinese sage of the fifth century...calls the 'life movement of the spirit through the rhythm of

¹⁰³ Plato, *Meno* online at <http://classics.mit.edu/Plato/meno.html> (accessed 1/14/12).

¹⁰⁴ Cox, "Somervell," 23-24.

¹⁰⁵ William Wordsworth, *Ode: Intimations of Immortality from Recollections of Early Childhood*. *The Oxford Book of English Verse*, ed. Arthur Quiller-Couch (Oxford, OUP, 1922), (accessed December 30, 2012 at <http://www.bartleby.com/101/536.html/>), lines 63-66.

¹⁰⁶ *Ibid.*, line 73.

things.”¹⁰⁷ In other words, they might be helped to retain something of that sense of the divine in nature that Wordsworth laments having lost.

Wordsworth’s *Ode* also expresses an idealized view of nature, and especially the idea of how children relate to it. The opening stanzas, for instance, speak of the natural world seeming “apparel’d in celestial light”¹⁰⁸ to the poet in his childhood. These images would have found a resonance with beliefs held by both Somervell and his wife.

According to Cox, in a speech Somervell gave in 1906, the year prior to the premiere of the *Ode*, he quoted almost verbatim a passage from his wife’s book on curve-sewing, where she felt that children ought to have “abundant time to dream, to watch the clouds, the wind in the grass...to grow sensitive in body, soul and spirit to the secret rhythm of slowly growing things.”¹⁰⁹ Somervell no doubt saw in the *Ode* a summation of his deeply held beliefs about childhood, nature, and the soul. This would have made it even more compelling to him than it might have already been in light of his long relationship with the poem and his feeling of affinity with Wordsworth. Given that his wife held similar views, it is no doubt significant that the work was dedicated to her.

While any discussion of the genesis of the *Ode* must be largely conjectural, the circumstances of the premiere are well known. The *Ode* was premiered at the Leeds Festival on October 10, 1907. The program included works by Wagner, Joachim, and Boughton, and most significantly, the premiere of *Toward the Unknown Region* by Somervell’s younger contemporary, Ralph Vaughan Williams. The performance was generally acknowledged to have gone well, despite a lackluster showing by the baritone soloist, David Ffrangcon-Davies, a well-known singer who had been involved in the

¹⁰⁷ Arthur Somervell, “Music as a Factor in National Life,” in Cox, *Somervell*, 82.

¹⁰⁸ Wordsworth, *Ode*, line 4.

¹⁰⁹ Edith Somervell, 1906:25, quoted in Cox, “Somervell,” 24.

premieres of several of Elgar's major choral works.¹¹⁰ The review of the premiere in the *Musical Times* noted that he sang "with rather less than his usual success."¹¹¹ In fact, he was heading towards a breakdown in his health from which he would never recover.¹¹² The response to the piece itself, however, was decidedly lukewarm. The *Musical Times* felt that although the work had "many charming passages" and felt that the climax of the "Sing ye birds" section was very effective, Somervell's "idioms and conventional forms of expression do not, at least as yet, lend themselves to breadth, deep significance, or intensity."¹¹³ In regards to compositional technique, the reviewer also felt that "the constant synchronous movement of the choral parts tends to a monotony which the orchestration does little to relieve."¹¹⁴ Another review, in the *Atheneum*, commented that "the objective side of the ode is fairly well expressed – the joyous sounds of birds, or the gladness of May; but the music dealing with subjective feelings is superficial."¹¹⁵ The work almost certainly suffered in comparison with *Toward the Unknown Region*, which appeared earlier on the concert, and by contrast, was praised by the *Musical Times* as "establish[ing] a high reputation for the young composer. It exhibits power to maintain due perspective on a large canvas, and to invest musical ideas with deep and impressive significance."¹¹⁶ Despite publication of a piano-vocal score by Novello in the same year

¹¹⁰ Including *The Apostles* (*The Musical Times* Nov. 1, 1903, 727), *King Olaf*, the *Coronation Ode*, and later performances of *Gerontius*.

¹¹¹ *Musical Times* November 1, 1907, 737.

¹¹² Cox, "Somervell," 30.

¹¹³ *Musical Times* November 1, 1907, 737.

¹¹⁴ *Ibid.*

¹¹⁵ *Atheneum* October 19, 1907, quoted in Cox, "Somervell," 30.

¹¹⁶ *Musical Times* Nov. 1, 1907, 737.

of the work's premiere, there are no records of any further performances of the piece.¹¹⁷ The work disappeared from view, and only Somervell, it seemed, would remember it.

Somervell's Career after 1907

In the years following the premiere of the *Ode*, Somervell's primary career as Inspector for music education consumed more of his time and energies, and his compositional output declined accordingly. Shenton felt that the failure of the *Ode* was a significant enough disappointment that it largely put Somervell off large-scale choral works,¹¹⁸ but he did finish a number of larger projects over the course of the next decade. In 1913, his Symphony in D minor, titled *Thalassa* ("The Sea"), was premiered by the London Symphony, conducted by Arthur Nikisch. The choice of the ocean as a programmatic topic was popular during this time period, as attested by other works such as Ralph Vaughan Williams's *Sea Symphony*, Bridge's *The Sea*, and Wood's *Fantasia on Sea Songs*, among others, and it most likely reflected the same nationalistic sentiments that influenced the English Musical Renaissance.¹¹⁹ The same concert also saw the premiere of Somervell's Symphonic Variations for piano and orchestra, titled *Normandy*, with Donald Francis Tovey as the soloist. The second movement of *Thalassa*, titled "Killed in Action. Near the South Pole, 28 March 1912," which Somervell wrote as a threnody on the death of Sir Robert Scott while attempting to reach the South Pole, became quite popular. Arrangements of the movement for piano and organ were frequently performed for occasions of national mourning for several decades following

¹¹⁷ Banfield, 528. Banfield, writing in 1975, states that he knows of no performances since the premiere.

¹¹⁸ Shenton, 50.

¹¹⁹ Hughes & Stradling, 188.

the work's premiere.¹²⁰ Three more choral works would follow, although only one, *To the Vanguard*, was written for chorus and orchestra. That work premiered in 1917 at a concert in Royal Albert Hall in honor of the 700 soldiers who had survived the battle at Mons and Ypres, and was featured in the company of works by composers including Elgar, Vaughan Williams, Howells, and Parry.¹²¹ His other two choral works, *The Passion of Christ* (1914) and *Christmas* (1926), were works on a smaller scale, intended for use by church choirs, and featuring organ or piano accompaniment. Meanwhile, he continued to write works for solo voice, and there is evidence his style continued to develop, although he was never at the forefront of British compositional trends. Writing about Somervell's art songs (the largest component of his output, and the genre for which he is best remembered), Brian Horne notes that for the most part, the songs tend to feature lyrical melodies, functional harmonic language, and standard formal organization.¹²² However, in the later song cycle titled *A Broken Arc*, completed in 1923, several of the songs display a shift in style to less lyrical vocal lines, a more flexible harmonic language, and an obscuration of conventional formal structures.¹²³

While the stylistic shifts found in *A Broken Arc* did not signal a wholesale change in Somervell's style,¹²⁴ his Violin Concerto in G minor, written in 1930, displays a British pastoral influence. Writing about the piece in his third volume of *Essays in Musical Analysis*, the scholar and pianist Donald Tovey commented that the minor mode was "tinged with the Doric and Aeolian of English and kindred folk-song, while the key

¹²⁰ Cox, "Somervell," 31.

¹²¹ Ibid., 32.

¹²² See Horne, 25-40.

¹²³ Ibid., 41-42.

¹²⁴ Horne's performing guide to Somervell's songs notes that works written after 1923 generally do not carry on in the newer style hinted at in the cycle.

system of the whole work is by no means tied down to classical precedent.”¹²⁵ This freer harmonic treatment at the levels of both phrase and larger structure suggests that while Somervell was unquestionably a more conservatively minded composer, his style did not remain stagnant, but did in fact shift over the years and absorb some of the musical trends of British music at the time.

The 1934 Revision

It is unknown what, exactly, prompted Somervell to return to the *Ode* in the last years of his life. However, in *A Broken Arc*, one finds stark evidence that the *Ode* remained on Somervell’s mind: the cycle describes a failed relationship, with the protagonist a man who kills his best friend after he learns that said friend has had an affair with the woman the protagonist loves. During the song *After*, addressed to the corpse of his friend, he wishes for a moment they could be “boys as of old In the field, By the fold,” and in that moment of regret for lost youth and innocence, the main theme from the *Ode* sounds in the accompaniment. By 1923, 14 years after the *Ode*’s premiere, and with apparently no performances since that time, it seems highly unlikely that anyone but Somervell himself would remember the tune, making its appearance a purely personal gesture. The reference to youth and the loss of innocence was probably the primary trigger for the appearance of the *Ode* theme, but perhaps the overall air of regret in the poem and in the latter half of the cycle reminded Somervell of his regrets over the failure of the *Ode*. It could be that in the years following his retirement from his post as Inspector for Music Education, Somervell was in a retrospective mood – he collected a

¹²⁵ Donald Francis Tovey, *Essays in Musical Analysis, Vol. III* (London: Oxford University Press, 1936), 59. To my own ears, passages of the work, especially in the second movement, sound like they could have been written by Gerald Finzi.

series of lesson plans into a book, *The Compleat Teacher*, and was gathering up the speeches and manuscripts given to Gordon Cox by Elizabeth Howard for a book outlining his philosophy of music education. Driven by that retrospective impulse, he may have decided to return to a work that had meant so much to him, and whose reception had been a great disappointment, to see if he might be able to improve it.

The first and most noticeable difference between the two works is one of length: while the 1907 version of the work was 719 measures, the revision was shortened to 636 measures. Some of the difference comes from a change in the measuring of the instrumental prelude that opens the work. Somervell altered the meter in this section from 3/4 to 6/4, thereby cutting the number of measures in half. However, he also cut about 31 measures of music in the old meter from the prelude, removing an entire section that would have introduced some of the more up-tempo music from later in the piece, and then made alterations to the concluding material leading into the first passage for the baritone soloist. The end result is a tighter section that introduces several key themes without oversaturation.

After the prelude, the alterations come in several forms.¹²⁶ First, there are several further cuts, usually relatively small segments of material from the 1907 version. One exception is the cutting of a 15-measure instrumental introduction to the full chorus entry at m. 251, which in the 1907 version was then followed by a repeat of the instrumental material with choral writing added on top. The procedure, called *Einbau* in German for “building over” or “on top of,” was certainly not unprecedented, and can be found in the

¹²⁶ For documentation of these changes, see Appendix D.

works of J.S. Bach.¹²⁷ While revising the piece, however, Somervell evidently decided that the repetition was redundant and removed the introduction, linking the choral entry and the preceding solo more closely by overlapping the close of the solo section with the entrance of the chorus.

The baritone solo part remains relatively unchanged: most of the alterations are very small, involving slight alterations of rhythm or pitch. More significant are several changes in the key structure: an extended section for women's chorus (mm. 157–248) had its key progression changed from B-D-B-G to B-flat-D-flat-B-flat-G-flat, for reasons that are unclear. The other major key alteration occurs later in the piece at m. 443, where Somervell replaced a section for full chorus with writing for the baritone soloist; in this case, he transferred what had been the choral soprano melody to the soloist, and shifted the key down a third from A-flat to F in order to accommodate the baritone's lower range.

The most significant alterations in the 1934 version of the *Ode* are found in Somervell's treatment of the chorus. He had the women's chorus enter earlier in the work than before, adding them to the passage for baritone solo from mm. 34–57, to further the atmospheric nature of the text, with its discussion of rainbows, the moon, "waters on a starry night," and so on. The alteration around the entry of the full chorus at m. 251 has already been discussed, but beyond the excision of the instrumental introduction, it is the change in the choral writing in this section that is most striking. Below is a sample of the choral writing from the equivalent point in both versions of the work:

¹²⁷ The chorus in "Gloria in excelsis" in the Mass in B-minor, for instance, is *Einbau* over the ritornello material that opens the movement.

SOPRANO
ALTO

TENOR
BASS

Our birth is but a sleep and a for - get - ting:

5

The Soul that ri - ses with us, our life's Star, Hath had else

life's Star,

Ex. 2.1a – mm. 335–343, 1907 version

SOPRANO

ALTO

TENOR

BASS

mf

Our birth is but a

p

Our birth is but a sleep and a for - get - ting: The

sleep and a for - get - ting: The soul that ri - ses in us, our life's Star Hath

f

The soul hath had else where, else -

mf

The soul that ri - ses in us our life's Star Hath had else -

soul that ri - ses in us our life's Star hath had else - where its

Ex. 2.1b – Equivalent section, 1934 version

The writing in the 1907 version is mostly unison, and when it breaks into parts, it is largely homophonic; these nine bars are representative of the music in this passage. In the

1934 version, the rhythmic profile of the theme, a modification of the main theme of the work, is essentially unchanged, and in its first iteration in the first three measures of the choral bass, it is basically the same melody that opens the 1907 version. The harmonic vocabulary of the section is also unchanged, and the overall conception of choral *Einbau* over a modified form of the principal theme remains the same. However, the similarities between the two sections end there. Instead of unison or homophonic writing, Somervell now employs a series of contrapuntal entrances, giving this section, which begins a central philosophical statement of the poem, a sense of contemplative unfolding that is perhaps more appropriate to the text than the rather blunt presentation in the earlier iteration of the work. This first set of examples demonstrates the general pattern of how Somervell treated the writing for full chorus in the revision: most often, the writing acquires a greater contrapuntal complexity in places that were marked by unison or homophonic writing in the original version.

This increase in contrapuntal complexity represents one of the most significant changes to the choral writing in the 1934 revision, and there are numerous instances in the score beyond the one shown above. Much of the choral writing in the work's central section (mm. 250–485 in the revision) received similar treatment, as did significant passages in the final section of the piece, particularly mm. 486–533 (“Then sing, ye birds”), mm. 555–582 (“We will weep not”), and mm. 604–615 (“The clouds that gather”). Somervell also employed several other tactics in his revisions to the choral writing. In one case, he chose to simplify a section for 4-part men's voices into a single line for the choral basses (Ex. 2a and 2b).

Tenor

Bass

4

T.

B.

The Youth, who dai - ly far - ther from the

East Must tra - vel, still is Na - ture's priest.

Ex. 2.2a – mm. 393–399, 1907 Version

Bass

B.

The Youth, who dai - ly far - ther from the

East Must tra - vel, still is Na - ture's priest,

Ex. 2.2b – mm. 311–317, 1934 Version

For an extended section of the work's central portion, he altered the balance of appearances between the soloist and chorus. In the 1907 version, the chorus entered at m. 435 with "O joy! that in our embers," followed by entry of the soloist at m. 445 with "The thought of our past years" and continuing until m. 512, after which the chorus reentered at m. 516 with "Truths that wake to perish never" and continued until m. 563; since an extended section for chorus follows in both versions, in the 1907 version, this means that the soloist is not heard again for over 100 measures (he re-enters at m. 633 with "What though the radiance"). In the revised version, the chorus enters at m. 344 with "Oh joy!" and continues until m. 371, with more interesting contrapuntal writing that the

plain octaves that the equivalent point the 1907 version offered. The soloist interjects from mm. 373–377 (“Not for these I raise the song of thanks and praise”), whereupon the chorus takes over again, with the choral basses appropriating what had been solo material in the original version, with some input by SAT voices, until m. 397. The soloist overlaps at m. 396 and continues forward until m. 415, with the sopranos humming the main theme between mm. 405 and 411, after which the chorus sings until 437. As mentioned earlier, the next section, beginning at m. 443, was choral writing in the original version but changed to writing for the soloist in the revision; the solo ends and the chorus begins in m. 464 and continues to m. 475. The soloist reenters at m. 540, a gap of roughly 75 measures. The resulting changes, laid out in Table 1 below, change these nearly 200 measures of music from a series of monologues into a dialogue between soloist and chorus.

Table 2.1 – Solo and Chorus Distribution

1907 Version		1934 Version	
Measure numbers	Voicing	Measure Numbers	Voicing
435–444 (9)	Chorus	344–371 (28)	Chorus
445–512 (68)	Solo	373–377 (5)	Solo
		379–397 (19)	Chorus
		396–415 (20)	Solo (+sopranos)
		415–437 (23)	Chorus
		443–464 (22)	Solo
516–563 (48)	Chorus	464–475 (12)	Chorus

While it is likely impossible to discern Somervell’s reasons for these changes barring the discovery of some correspondence or other materials discussing them, several factors seem to have been at work in the decisions that he made in extensively re-working his choral writing. Somervell may have been remembering, and implicitly agreeing with,

the critical reactions to the 1907 version of the piece. Critics at the time found the homophonic writing to be rather monotonous, and argued that the music dealing with the more philosophical sections of the poem fell short of the mark, especially when compared to the more effective treatment of the descriptive imagery in the text. As such, it seems quite likely that the decision to re-work his choral parts with greater attention to counterpoint was an attempt to relieve the monotony of the earlier version; more importantly, perhaps, it also more clearly served to express the often-contemplative nature of the text than a straightforward homophonic presentation had done. In the early seventeenth century, the imitative style of counterpoint represented above in Ex. 2.1b ceased to be the dominant mode of composition. However, it remained an important component of compositional and analytical training, as well as a style that continued to be deployed in music written for those Christian denominations that embraced an expansive role for music in worship services. As a result, composers and listeners began to associate it with elevated intellectual or religious sentiments, and sometimes categorized it as the “learned style.” As such, when Somervell returned to the work, the intellectual and spiritual content of these philosophical sections, particularly the one shown above, which goes on to suggest that the soul of the infant is newly arrived from Heaven, probably suggested contrapuntal treatment.

The other changes discussed above likely occurred for dramatic and expressive reasons. In particular, the large-scale alterations in use of the soloist and chorus from mm. 307-475 allows for greater variations in texture, and creates the impression of a dialogue between chorus and soloists, which Somervell may have hoped would make the philosophically weighty portions of the central text more engaging to listeners. Even

small changes, like the reduction in voicing shown in Ex. 2.2b, were likely intended to serve a clarifying dramatic purpose. The choral bass line that takes the place of the men's chorus section has a sweeping and engaging melodic profile, and also serves the purpose of removing one of the appearances of a key thematic idea (which will be discussed in chapter 3 as the "radiance" theme) that benefits from its scarcity. Finally, while much speculation above has focused on contrapuntal writing as related to philosophical material, Somervell also takes the opportunity to embellish more conventionally "expressive" material that he had ignored in the 1907 version, as can be seen in his treatment of the phrase "but trailing clouds of glory do we come, From God, who is our home." in the opening statement of the central section. In the 1907 version (Ex. 2.3a), this text is presented with a mixture of homophony, parallel homophonic duets between ST and AB, and writing in octaves, with a dynamic range from *forte* to *mezzo-forte*. In the revision (Ex. 2.3b), Somervell recasts the phrase "trailing clouds of glory do we come" with extended melismas on "trailing" and a crescendo from *mf* to something above *f*. The phrase "from God," is *subito pianissimo* and unaccompanied—a much more striking treatment than that given in the 1907 version—and the final lines "who is our home" receive a more interesting harmonic rendering than the simple octaves of the first version.

f

Soprano But trail-ing clouds of glo - ry do we come, From

f

Alto But trail-ing clouds of glo - ry do we

f

Tenor But trail-ing clouds of glo - ry do we come, From

f

Bass But trail-ing clouds of glo - ry do we

mf

S. God, _____ who is our home. _____

mf

A. come, from God, who is our home. _____

mf

T. God, _____ from God, _____ who is our home. _____

mf

B. come, From God, who is our home. _____

Ex. 2.3a – mm. 355–363, 1907 Version

mf But trail - ing clouds of glo -

SOPRANO
ALTO

mf But trail - ing clouds of

TENOR
BASS

But trail - - ing clouds, of glo - ry

ry

pp glo - ry do we come from God, who is our home:

do we come *pp*

do we come from God, who is our home:

Ex. 2.3b – mm. 270–279, 1934 Version

Somervell's alterations in 1934 suggest that both the *Ode* and the critical response to it had remained on his mind in the 27 years since its premiere. The enhanced contrapuntal writing and greater attention to the balance and interaction seem largely to have been intended to add greater expressivity and interest to the philosophical concepts that had fallen flat in the work's premiere. Somervell also seems to have felt that the 1907 version was perhaps overly long and occasionally repetitive, and the various cuts he made in his revision were likely an attempt to tighten the structure of the work and thereby increase its directness and expressivity, which he may have felt were diluted by the original version's greater length. The greater complexity in the choral parts may have also reflected a growing sophistication in the choral ensembles in the years between 1907 and 1934. Provincial festival premieres in the late nineteenth and early twentieth centuries

could often be messy affairs, under-rehearsed and with choirs who were not up to the task of handling difficult choral writing. The critic for the *Times*, in reviewing the 1880 premiere of Parry's *Prometheus Unbound*, noted that "the performance generally...betrayed the want of sufficient rehearsing, the choral singing being occasionally anything but refined."¹²⁸ Twenty years later, the premiere of Elgar's *The Dream of Gerontius*, which features choral writing of a similar-to-higher level of complexity than the 1934 version of the *Ode*, and more of it besides, was so poorly done that Elgar was left fuming that "I always said that God was against art & I still believe it...[my heart] is now shut against every religious feeling & every soft, gentle impulse *for ever*." The italics at the end are Elgar's, although his burst of anti-religious sentiment did not prevent him from writing two more oratorios on sacred themes and plotting a third.¹²⁹ As mentioned above, Somervell's 1891 *Mass in C Minor* was noted for the skill of its contrapuntal writing, but that work was written for the Bach Choir of London. Although it was an amateur group, the Bach Choir had a steady membership used to performing more complex works. After having written several works for provincial festival choirs, Somervell may have chosen to write in a somewhat simpler style to increase the chances of a successful performance at the cost of failing to match the depth of Wordsworth's text. However, the intervening years had seen the premieres of works featuring more complex choral writing, even when written for provincial festival choruses, including Ralph Vaughan Williams's *Sea Symphony* (Leeds, 1910) and many later works, the choral output of Holst, Walton's *Belshazzar's Feast* (Leeds, 1931), and numerous others. Somervell, who may have been concerned about how the Leeds Festival chorus would

¹²⁸ Howes, 138.

¹²⁹ Elgar, letter to August Jaeger, October 9, 1900, quoted in Michael Kennedy, *The Life of Elgar* (Cambridge: Cambridge University Press, 2004), 79.

have handled more involved counterpoint in 1907, likely felt that modern choruses would now be more up to the task. For whatever the reasons for the alterations, Somervell's revisions to the *Ode* resulted in a piece that is more focused, texturally interesting and expressively direct than its predecessor, and one that is certainly worthy of attention and performance by choirs and orchestras today.

Chapter 3: Analysis of Somervell's *Ode*

This chapter will present an analysis of the *Ode*, focusing on aspects of melody, harmonic language, thematic treatment, and structure, both at the level of phrases and on the larger scale of the work, and how these relate to the text of Wordsworth's poem. Before proceeding to specifics within a detailed analysis of the work, some general statements about these features will be offered to provide a framework for the discussion that follows.

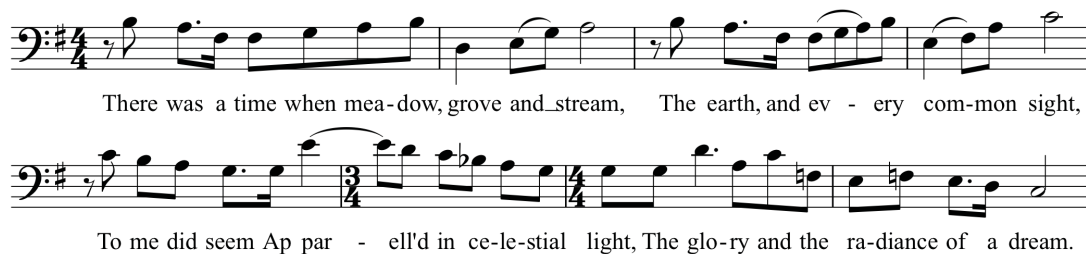
Somervell's Compositional Style – Melody, Harmony, Thematic Treatment

Melody

It is generally agreed upon in discussions of Somervell's music that he was unquestionably a gifted composer of melodies. In a short obituary published in the *Journal of the English Folk Dance and Song Society*, Ralph Vaughan Williams voiced the belief that "there can to my mind be no doubt that such things as 'The Shepherd's Cradle Song', the 'Grasmere Carol' and the 'Air' for Violin will be loved wherever beautiful melody is appreciated."¹³⁰ Half a century later, in a retrospective article on the fiftieth anniversary of the composer's death, Kenneth Shenton noted that from Somervell's earliest compositions, "melodies seemed to flow effortlessly from his pen."¹³¹ Several examples from the *Ode* will demonstrate Somervell's approach to melodic writing.

¹³⁰ Ralph Vaughan Williams, "Arthur Somervell. June 5th, 1866-May 2nd, 1937," *Journal of the English Folk Dance and Song Society* Vol. 3, No. 2 (December 1937), 152.
<http://www.jstor.org/stable/4521130> [accessed September 25, 2011]

¹³¹ Shenton, 46.



There was a time when mea-dow, grove and stream, The earth, and ev - ery com-mon sight,
To me did seem Ap par - ell'd in ce-le-stial light, The glo-ry and the ra-diance of a dream.

Ex. 3.1 – Baritone Solo, mm. 34–41

Ex. 3.1 shows the opening melody of the baritone soloist. It is constructed in balanced phrases, 2+2+2+2, although the second pair of phrases is linked closely enough that 2+2+4 is also an accurate description. The first two phrases slowly increase in tension by means of a gradual increase in range—the first phrase covers a sixth between B3 and D3, the second shifts up to cover the space between C4 and E3. The third phrase contains the high point of the melody, E4, and covers another sixth, down to G3, while the final phrase, which dissipates the melodic tension and reaches the lowest point (C3), covers a ninth between D4 and C3. The melody itself is carefully balanced in its combination of steps and leaps, with larger leaps such as the skip from G3 to E4 in the fifth measure filled in with stepwise motion or smaller skips. The first three phrases gradually expand the tonal space of the melodic writing, while the final phrase moves downward through that space and extends downward by one further step to close the melody. This tune is typical of Somervell’s approach to melody in the *Ode*, with its balance of steps and leaps, well-constructed approach to a climax, and effortless sense of forward motion.

Harmony

Somervell’s harmonic language was rooted in the German “classical” Romanticism of the mid-to-late nineteenth century, in the tradition of Mendelssohn, Schumann and Brahms. Both Stanford and Parry, Somervell’s teachers in England, “were

committed to the Schumann-Brahms tradition and for them this was the direction in which English Music had to progress,”¹³² and his German teacher, Woldemar Bargiel, was Schumann’s brother-in-law and an admirer of his work. Somervell’s harmonic language is reflective of this tradition, comprising triadic chords with extensions to the seventh or, less frequently, the ninth, which fall into the standard qualities of major, minor, diminished, and augmented. Harmonic progressions are also within the scope of common-practice tonality. As was discussed previously, several of Somervell’s later works displayed a more flexible approach to tonal organization and harmonic language that suggested he was aware of developments in British music over the course of his career. However, the revision of the *Ode*, while it displays more involved contrapuntal development than the 1907 version, retains its overall harmonic profile. Even if Somervell had been inclined to do so, major alterations in the harmonic language of the sections most affected by the revisions would have sounded peculiar placed alongside the less-altered sections. On a structural level, Somervell’s harmonic motion within and between larger sections of the *Ode* tended to be based on third relationships. This method of harmonic motion was common in the Romantic era, and was a particular feature of music in the Schumann-Brahms tradition espoused by Stanford and Parry and taken up by Somervell. In the first movement of Brahms’ *Ein Deutsches’ Requiem*, for instance, the first choral entry (“Selig sind,” beginning at m. 15) is centered on F-major, while the second large section (“Die mit Tränen,” m. 47) is centered a major third away in D-flat. In the *Ode*, the first two large sections are in G and B-flat, and the first section also contains a subsection in E-flat (see Table 3.1 for a full harmonic outline).

¹³² Hughes & Stradling, 37.

Thematic Treatment

While the melodic and harmonic elements of Somervell's compositional style are largely reflective of the Germanic tradition of the mid-to-late nineteenth century, particularly in the Schumann-Brahms tradition, his use of thematic elements in the *Ode* is, in some respects, reminiscent of Wagnerian Leitmotifs, especially as utilized in English choral music by Edward Elgar. Drawing from the work of Carl Dalhaus, musicologist Charles McGuire defines a Leitmotiv as having

...first a harmonic and/or rhythmic irregularity (lacking periodicity), meaning that the Leitmotiv cannot be complete unto itself, and second, an extra-musical sense of recognizable identity, not just to the composer, but especially to the audience. Therefore, when motives are not anchored to a specific character or idea through at least one concrete association within the text, or if the sense of musical identity is not complete and the motives are not easily distinguished from one another, they are themes and not Leitmotifs. 'True' Leitmotifs make up the structure of the work itself, while themes are just applied onto that structure.¹³³

Based on the criteria that McGuire lays out, it is somewhat difficult to ascertain whether Somervell's themes in the *Ode* should be categorized as Leitmotifs in the Wagnerian sense, or more in the style of reminiscence themes, which had a wider currency in nineteenth century musical practice. The reminiscence theme or motive was a distinct theme that would recur, unaltered or only slightly changed, in a work as a recollection of a past event, as when the opening music of Mendelssohn's *Elijah*, where the prophet announces that God will punish Israel with a drought, recurs again (in major instead of the opening minor) just before Elijah confronts the priests of Baal in a scene that ends with God sending rain to end the drought. Perhaps an even more pertinent example is the use of quotation and remembrance themes in the Romantic song-cycle. Somervell's early song-cycles, *Maud* and *A Shropshire Lad*, both make use of quotation of themes within

¹³³ McGuire, *Elgar* 86.

the cycle at key moments, a technique that owes its origins to the German *Liederkreis*.¹³⁴ Examples of this include the recall of the opening melody in the final song of Beethoven's *An die ferne Geliebte*, and the piano codas that quote earlier material in Schumann cycles such as *Dichterliebe* and *Frauenliebe und -leben*. The major themes of the work are presented below, and their appearances will be discussed in the analysis of the work, with conclusions about Somervell's thematic treatment presented at the end of the chapter.

Major Themes in the *Ode*

Somervell deploys three primary themes or theme complexes in the piece, as well as several secondary ones, which each carry specific poetic associations. The first and most important theme is derived from the primary melody of the work, and is associated with the poet's sense of nostalgia. This theme, henceforth referred to as X, is taken from the first two bars of the baritone solo's first melody (shown above in Ex. 3.1). The text in this first section speaks of a time in what we later learn to be the poet's childhood when the natural world seemed "Apparel'd in celestial light," and future appearances of this theme will appear at moments where that memory of the poet's sense of the divine in nature come to the fore. Theme X also has a darker aspect, associated with the poet's regret about the loss of this sense. This takes the form of either a minor-mode version of X, or a smaller fragment derived from the second section of the soloist's opening melody (X'), specifically the last two beats of measure 45 and the beginning of m. 46 (see Ex. 3.2).

¹³⁴ Trevor Hold, *Parry to Finzi: twenty English song-composers* (Woodbridge: The Boydell Press, 2002), 92.



Ex. 3.2 – Baritone Solo, mm. 45–46. X' shown in brackets

The text in this section focuses on the poet's sense of loss: "Turn wheresoe'er I may...the things which I have seen, I now can see no more," and this sense of loss is always associated with the appearance of the minor version of X and especially X'.

The second major theme, henceforth referred to as Y, is more of a related complex of motives centered around the arpeggio. Its primary form, an elaborated second-inversion triad, first appears in mm. 65–66 in the flute (see Ex. 3.3). The poetic focus of this section is on the beauty of the natural world that the poet still admires, and this association is confirmed at the beginning of a larger section beginning at m. 89, where Y is the primary thematic material in the orchestra and the text focuses on the poet's continued enjoyment of the natural world.



Ex. 3.3 – Flute, mm. 65–66: Primary form of Y

Meanwhile, virtually every choral entrance in this section is based on some form of the arpeggio, confirming its association with the poetic emphasis of Y, which is the enjoyment of nature unclouded by nostalgia. The next entry of the baritone solo at m. 181 combines arpeggiated and scalar elements on a text still focused on enjoyment of nature in the present. It can also be thought of as a subset of Y (Y'), and in fact it will be Y' that forms the dominant theme in the next large "pastoral" section beginning at m. 486 (see Ex. 3.4).



Ex. 3.4 – Baritone Solo, mm. 180–184: Y’

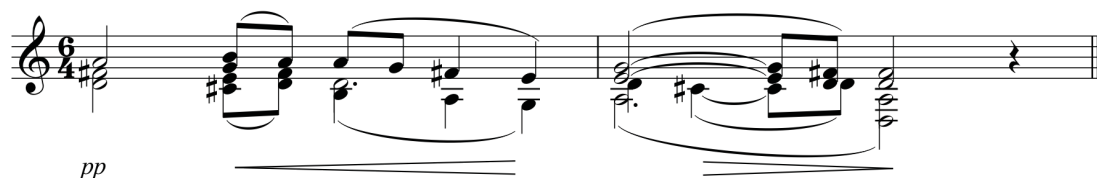
The final major theme is of somewhat more limited scope than the previous two, since it only appears after the midpoint of the piece at m. 344. This theme, called Z, is the melody of the sopranos as they sing “O joy! That in our embers is something that doth live,” the line that signals the poet’s coming to a new understanding of his situation, where he accepts that what he remembers of the celestial glory of his childhood might combine with his own life experience to produce its own sense of depth and meaning. Theme Z, then, seems to be associated with the poet’s change of worldview.



Ex. 3.5 – Soprano, mm. 343-348: Z

There also are several motives that appear in the instrumental prelude and recur later in the piece. One, at mm. 16–17 in the Violin 1, recurs in the choral parts in m. 353 and forward, and seems to be a form of the Z theme. The other, at m. 13 and also in the first violin, is a cadential progression that returns in several places, and generally seems to lack poetic significance except for one occurrence that will be discussed below. These will be discussed further below during the analysis of the piece. The third motive from the prelude, however, is more thematically important. This “Radiance” motive, which first appears in a horn chorale at mm. 14–15 and then makes up a significant portion of the prelude’s melodic material, only appears twice more in the piece, at mm. 293–296 where the women sing “heaven lies about us in our infancy,” a key component of the poem’s philosophical argument, and near the end at mm. 541, where the baritone soloist

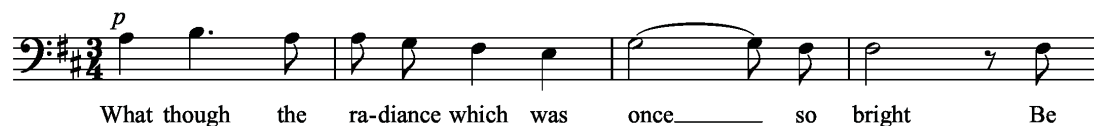
sings the line beginning “what though the radiance which was once so bright be now forever taken from my sight,” the mark of his acceptance of a new worldview.



Ex. 3.6a – mm. 14–15 horn chorale (shown at concert pitch)



Ex. 3.6b – mm. 293–296



Ex. 3.6c – mm. 541–544

The motive seems to be connected to the memory of that radiance itself, somewhat apart from the nostalgia associated with it. Its sparing use throughout the piece perhaps means that it will have the effect of being faintly recalled at each appearance, much as the poet can only faintly recall the “celestial light” he felt he saw in the world as a child.

The structure of the poem

Wordsworth’s *Ode: Intimations of Immortality from Recollections of Early Childhood* is generally described as being written in the form of a Pindaric ode. Named for the Theban poet Pindar, who lived in the late sixth and early fifth centuries BCE, the form of the ode consists of a strophe and antistrophe with the same metric structure, followed by an epode with a different structure. However, given the length of the poem and the irregularities of its structure, other sources have more accurately described it as

an irregular ode, which owes its flexible structure to the English odes of the seventeenth-century poet Abraham Cowley.¹³⁵ The poem itself consists of eleven stanzas, which vary in length from eight lines to thirty-nine. The lines are written mostly in iambic meters—primarily pentameter and tetrameter, but with some trimeter, hexameter, and other lengths—interspersed with occasional lines in trochaic meter, although those do not appear according to any noticeable pattern.

The poem's eleven stanzas can be grouped into three large sections. In each case, the first stanza of the section outlines the idea to be explored by the other stanzas in that section. In the first section, containing stanzas 1–4, the poet begins by outlining the dilemma explored by the *Ode*—the progression from the time in the poet's childhood when “meadow, grove and stream...to me did seem apparell'd in celestial light” to his current state where “the things which I have seen,” that is, the presence of the divine that he felt he glimpsed in the world as a child, “I now can see no more.”¹³⁶ In the next two stanzas, he proceeds to describe the beauties of the natural world, but each rhapsodic description is subsumed into despair by the poet's continual sense of loss. In the second section, containing stanzas 5–8, Wordsworth details the progression of that loss: the newborn child comes into the world “trailing clouds of glory...from God, who is our home”¹³⁷ but gradually loses this sense of the divinity in nature as he ages, until the grown man finally “perceives it die away/And fade into the light of common day.”¹³⁸

The succeeding stanzas in this section expound on the changes in the aging child, and on

¹³⁵ 2010. "Ode." *Columbia Electronic Encyclopedia, 6th Edition* 1. Academic Search Premier, EBSCOhost (accessed November 30, 2010).

<<http://web.ebscohost.com.ezproxy.lib.indiana.edu/ehost/detail?vid=1&hid=104&sid=9f281553-de6f-4043-a21-3f610bcb0f6f%40sessionmgr113&bdata=JnNpdGU9ZW hvc3QtbGl2ZQ%3d%3d#db=aph&AN=39025345>>

¹³⁶ Wordsworth, *Ode*, Lines 1, 4, 9

¹³⁷ Ibid, Lines 65–66

¹³⁸ Ibid, Lines 76–77

the contrast between the child's small form and the immensity of its spirit. In the final section, comprising stanzas 9–11, the poet moves toward an acceptance of his current state of affairs, reasoning that the remnants of his greater perception of the world in childhood, even if they are little more than “obstinate questionings” and “blank misgivings,”¹³⁹ can combine with the knowledge gained from age and experience to produce a different, but equally profound, connection between the poet and the world. If childhood's sense of “splendor in the grass, of glory in the flower”¹⁴⁰ is gone, its echoes and the experience of his own life ensure that “to [him] the meanest flower that blooms can give/Thoughts that do often lie too deep for tears.”¹⁴¹

Wordsworth wrote the *Ode* over a four-year period, between March of 1802 and 1806, but the composition occurred in discontinuous fashion. The first four stanzas were written in a burst of inspiration in 1802, but Wordsworth was apparently unable to answer the anguished question he asked at the end of that stanza: “Whither is fled the visionary gleam?/Where is it now, the glory and the dream?” For many scholars, this break suggests a “a crisis, a turning-point, in Wordsworth's intellectual development,”¹⁴² as he struggled to find an answer to the question that ended the *Ode* in its earliest form. His attempt at an answer seems to have come in the form of the Platonic doctrine of pre-existence, although H.W. Garrod, an early-twentieth century scholar, suspected that he encountered the idea by way of Samuel Taylor Coleridge, who made reference to this belief in a sonnet written upon hearing of the birth of his son.¹⁴³ The years separating the

¹³⁹ Ibid, Lines 146, 149

¹⁴⁰ Ibid, Line 183

¹⁴¹ Ibid, Lines 207-208

¹⁴² H. W. Garrod, “The ‘Immortal Ode’” in *Wordsworth: Lectures and Essays* (Oxford: Clarendon Press, 1923, reprinted 1978 by AMS), 112-114. Quote from p. 114.

¹⁴³ Ibid., 114–115.

first four stanzas of the *Ode* from their conclusion seem also to have marked a shift in Wordsworth's overall outlook, between earlier writings that focused on a worldview resting on "some form of sympathetic identification linking nature and the self"¹⁴⁴ to later works that espoused a belief in a transcendent or supernatural reality that was more in keeping with Christian theology.¹⁴⁵ Whether the conclusions to which Wordsworth came were really satisfactory to him, or should be considered satisfactory in general, has been a matter of persistent debate, and will be returned to at the end of the chapter.

Somervell's Editing of the Text

For his setting of Wordsworth's *Ode*, Somervell made several excisions and word alterations in the text of the poem. The most extensive alteration was his removal of stanzas six through eight—the bulk of the second large section of the poem, with its lengthy discourse on aging and the image of the soul of the child as a philosopher. He also removed several individual lines or groups of words. In the revised version of the score, the words "I see" at the end of line 38, which had been included in the original version, were removed, and in both versions, "Thou Child of Joy" (line 34) was removed, with the Somervell preferring to emphasize the following "Shout!." In the 1934 version, he also cut the phrase "not indeed/For that which is most worthy to be blest—" (lines 139–140), perhaps reasoning that the lines "Not for these I raise/The song of thankful praise;" (lines 144–145) following "Delight and liberty, the simple creed/Of childhood..." (lines 141–142) would be sufficient to convey the poet's point. There are also several

¹⁴⁴ Alan Grob, *The Philosophic Mind* (Columbus: Ohio State University Press, 1973), 232.

¹⁴⁵ *Ibid.*, 232–233.

altered words in Somervell's setting of the text:¹⁴⁶ in line 5 (m. 41), Somervell changes "freshness" to "radiance," and at line 177, "pipe" is changed to "dance" (m. 506-513). It is possible that these alterations occurred simply due to a misremembering of the text. Somervell is described to have often memorized poetry and worked from his memories when composing,¹⁴⁷ and while his recollections were generally sound, it seems inevitable that sometimes he would have made at least a few mistakes. However, and particularly with a poem the length of the *Ode*, it seems highly unlikely that he would never have checked it for reference during his composition. Thus, it may also be that he may have changed the words deliberately. Alternatively, having begun writing with the misremembered text, he may have found when he checked against Wordsworth's text that he liked his version better. In either case, Somervell might have felt that the use of the word "radiance" fit better with the description of a world "apparel'd in celestial light" that had been described immediately beforehand than did the original "freshness." In the same way, he may have believed that the more active "dance" worked somewhat better with both the upbeat music to which he set the word and the more generally confident tone of the final section of the piece than Wordsworth's original choice of "pipe." Of all of the changes that Somervell made, however, it is the removal of three stanzas in the middle of the poem that has the greatest structural implications for his setting, and these will be discussed further below.

Structure of the Work

¹⁴⁶ In this section, I refer to changes to the text that appear in no other witnesses except the scores, but which I have allowed to stand unchanged. For other instances of text alterations that I have edited, and of possible alternate readings, see the Critical Notes, Appendix B.

¹⁴⁷ Garry Humphreys, Liner notes for *Collins Classics: The English Song Series*, Vol. 6, No. 15222, 1998. Quoted in Horne, 12.

Table 3.1 – Large-scale plan

Large Section I – mm. 1–250 (250)				
<i>Subsection A – mm. 1–88 (88)</i>				
Name/Forces	Measures	Key Areas	Motivic Content	Poetry
Instrumental Prelude	1–33 (33)	G → D (becomes V/G)	“Radiance,” X, Z(?)	N/A
Baritone Solo	34–57 (14)	G → e → G → (E-flat)	X, X’	Stanza 1
Solo, Women’s Chorus	58–75 (18)	E-flat → C → (e)	Y	Stanza 2 (positive)
Baritone Solo	76–88 (13)	e → G → g	X’	Stanza 2 (negative)
<i>Subsection B – mm. 89–250 (162)</i>				
Women’s Chorus	89–180 (92)	B-flat → D-flat → B-flat	Y, variants of Y, X’	Stanza 3
Baritone Solo	181–221 (41)	G-flat, f#-A-F,	Y’, Y	Stanza 4 (positive)
Instrumental Interlude, Baritone Solo	222–250 (29)	B/b → V/G, G → E-flat	X, X’	Stanza 4 (negative)
Large Section 2 – mm. 251–485 (235)				
<i>Subsection C – mm. 251–343 (93)</i>				
Chorus	251–278	E-flat	X and X’ (modified)	Stanza 5
Instrumental Interlude	279–292	E-flat → A-flat	X (modified)	N/A
Chorus	293–343	A-flat, unstable tonality, E-flat	“Radiance” Theme, X’	Stanza 5
<i>Subsection D – mm. 344–485 (142)</i>				
Chorus and Solo	344–378	C → f	Z	Stanza 9
Chorus and Solo	379–423	f/A-flat → G (becomes V/C)	Z fragments, X’, X	Stanza 9
Chorus	424–442	C (becomes V7/F)	Z (fragments)	Stanza 9
Solo and Chorus, Instrumental Interlude	443–485	F-C (move to D7 cadence)	Z fragments, X fragments, Z	Stanza 9
Large Section 3 – mm. 486–636 (151)				
<i>Subsection B’ – mm. 486–582 (97)</i>				
Chorus, Inst. transition	486–533	G → D → A	Y’	Stanza 10
Solo	534–554	D/b, modulatory to c#	“Radiance” Theme, X	Stanza 10

			(modified)	
Chorus	555–582	c# → B(/b) – modulatory	Fragments of X' and Z	Stanza 10
<i>Subsection A' – mm. 583–636 (54)</i>				
Solo	583–603	G	X, X'	Stanza 11
Chorus	604–619	G → c/E-flat → G	New material, X	Stanza 11
Solo and Chorus	620–636	G	X	Stanza 11

The excision of several stanzas in the middle of the poem changes the weighting of the text, and sets up an interesting ambiguity in Somervell's construction of the composition. The large-scale structure of the work can be broken up into either two large sections, or three, with both analyses having points to support them. The crux of the matter lies in Somervell's handling of the central portion of the poem. It seems reasonable to believe that he recognized the three-part division of the poem's text and the important philosophical argument made in the central section. When he removed two of the middle section's stanzas, he may have felt that while the stanzas that he retained did outline Wordsworth's primary metaphysical argument about the preexistence of the soul, they did not have quite enough weight to balance the opening and closing sections of the poem. To remedy this problem, he incorporated stanza 9, which begins the third section of the poem but still continues the thread of thought pursued in the middle section, into a new central section in the work. However, stanza 9 also marks the beginning of the poet's attempt to come to terms with his loss and the realization of the insights that he has gained in compensation. Somervell seems to have recognized this as well, setting it with a pronounced shift in tempo, texture and key. Furthermore, this shift happens at

approximately the mid point of the work (m. 344 of 636), accentuating its position as a fulcrum.

On the other hand, the overall harmonic structure of the piece shows echoes of sonata form. The piece begins in G major, and while it contains a great deal of harmonic motion, primarily organized around third relationships, the first 250 measures are clearly organized around the key of G. The central section of 235 measures moves away from G and instead emphasizes E-flat and C, and other third-linked key areas (primarily f and A-flat), before moving toward a D7 cadence that sets up a return to the G, which again dominates the final 150 measures of the work. In the sonata scheme, the work features an “exposition” and a “recapitulation” in the home key of G, with a harmonically contrasting and somewhat unstable “development” centered on E-flat and C. However, the sonata interpretation is also somewhat problematic when viewed in light of Somervell’s treatment of major themes. A sonata form typically features two major themes, or two groups of thematic ideas that are presented in the exposition and then modified in the development. The themes identified above as X and Y, and their variants, could be the first and second theme groups, but neither Y nor any plausible variant appears in the development, which instead features modifications of X and X’, and a new theme (Z); there are also several other motives that do not fit into the sonata paradigm. Based on the distribution of thematic material as shown above in Table 1, the structural plan appears chiasmic in nature—a form where the order of themes reverses itself in the second half of the piece. Again, this form is somewhat approximate, since the X theme makes frequent appearances throughout the work, and there are several smaller motives (including the “Radiance” theme discussed above) that also appear at key points in the work. However,

when taking together the general distribution of themes with the harmonic plan, it seems reasonable to classify the work as a chiastic/sonata hybrid. This accounts for the overall harmonic structure, much of the distribution of thematic material, and acknowledges the fulcrum represented by the dramatic change in mood between mm. 343 and 344 (see Figure 3.1 below).

Figure 3.1 – Structural Elements in Somervell's *Ode*

Three part, "sonata" structure:

"Exposition"	"Development"	"Recapitulation"
1–250	251–485	486–636
G→B-flat	E-flat/C/etc →D7	G

Two-part structure

<u>"Fulcrum"</u>	
Statement of Problem and Cause	Response and Resolution
1–343	344–636
G→E-flat	C→G

Chiastic/Sonata Hybrid

		<u>"Fulcrum"</u>			
Measures: 1–88	89–250	251–343	344–485	486–582	583–636
Themes: X/X'	Y/Y', X/X'	Modified X/X'	Z, X	Y', Z', X	X
Key: G	B-flat (G-flat)	E-flat	C (A-flat, F)	G (D, B)	G
Sections: <u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>B'</u>	<u>A'</u>
"Exposition"		"Development"		"Recapitulation"	

Large Section I

Prelude

The instrumental prelude covers the first 33 bars of the piece. Its overall harmonic plan is straightforward. Beginning in the tonic key of G, it moves to the dominant D by measure 10, and fluctuates between D and b before shifting back towards D as V of G. This is signaled by a third-inversion D7 chord in m. 28, which moves towards a cadence on G to end the prelude and usher in the first statement by the baritone

soloist. Thematically, the prelude largely avoids previewing the main theme of the work. Instead, it draws its primary motivic material from the “Radiance” motive, first announced by a horn chorale in mm. 14–15. After the prelude, this motive will only appear twice more in the piece, at moments of great philosophical import, the latter of which marks the poet’s stated resolution of his personal turmoil. Somervell foreshadows it here, but conceals its ultimate message of resolution by building it out of unstable fragments.

The three opening bars begin in darkness, with the lower strings and winds and a hesitant, tightly circumscribed melody in the solo cello that spreads out through the texture. The beginning of this prelude is almost certainly influenced by the opening of the Brahms *Requiem*, which also begins with a melody in the low strings that gradually moves upward. Somervell had a longstanding respect for the composer, evidenced in Elizabeth Howard’s recollection that a painting of Brahms in Somervell’s study was spoken of with such reverence that Somervell’s grandchildren apparently thought it was a picture of God.¹⁴⁸ Two repeated bars (mm. 5–6) highlighting a perfect-fourth figure in the violins develop into a two-measure sequential passage that winds down in m. 9 as the full woodwind complement plays together for the first time. A series of exchanges between winds and strings in m. 10–12 is followed by a cadential figure that leads into the first appearance of the “Radiance” motive (see Ex. 3.6a). Finally, at m. 17, the first horn articulates a melody based on the “Radiance” motive, which moves through several different key areas before a final, triumphant statement in D major at m. 27. That triumph, however, is short-lived. The appearance of C-natural in the bass at m. 28 destabilizes D major and pulls the tonality back towards G major as a diminuendo pulls the dynamic

¹⁴⁸ Howard, 40.

level back from *fortissimo*. It is only at this point of instability that Somervell introduces the melodic and rhythmic profile of the main theme of the work, with a slightly distorted form of X that first appears in the bassoons at m. 29 (see Ex. 3, and compare to Ex. 1 above). This idea now begins to spread through the orchestra as the prelude comes to its conclusion and cadences on G major.



section of the third bar of theme as an Leitmotiv, along with a minor version of X, to represent the negative aspect of nostalgia (X'), as articulated by the text of this section.

p

It is not now as it hath been of yore;—Turn where-so-e'er I may, By night or
day, The things which I have seen— I now can see no more, Turn where-so-e'er I may, By
night— or day, The things which I have seen I now can see no more.

Ex. 3.8 – Baritone Solo, mm. 43–54

The first two intervals (an ascending major second and minor third) are inversions of the descending intervals that open Theme A, and Somervell utilizes wider descending intervals and slightly more chromatic motion to generate a sense of turmoil contrasting with the more serene first theme. The repetition of the searching text (“Turn wheresoe’er I may...””) also serves to reinforce the poet’s sense of unease. Somervell utilizes orchestral color to emphasize the shift in mood, doubling the soloist at key moments with the plaintive sounds of the oboe and bassoon. For harmonic contrast, this section begins in G’s relative minor of e and stays in that key area until the last two bars, when it shifts back towards G to provide harmonic closure for the section. Measure 54 initiates a four-bar transition into the next section. Three repetitions of the beginning of X over a pedal G in the bass first confirm the key of G major and then signal a shift in harmony when the third repetition (m. 56, horn 1 and 2) begins on E-flat rather than B. The shift is confirmed by further flats in the second and third horns in the following measure, and a shift in the bass down to F-natural and then to E-flat.

Solo and Women's Chorus; Solo

This new section, marked by a change of key to E-flat (in keeping with common practice in Romantic-era music, a third-relation to G), is focused on elaborating the problem set out in the opening lines of the text. The poet notes that various exemplars of natural beauty—the rainbow, the rose, the starry night, and the sunrise, among others—have not lost any of their appeal. The shift to E-flat has a relaxing effect, dissipating, for the moment, the emotional tension that the poet has introduced. The orchestration also reflects the text: tremolos in the upper strings (violin 2 and viola to m. 64, and then first and second violins from m. 66) create a shimmering effect for the images of flowers, waters, and night, while doubling of the vocal line by other strings (violin 1 and cello, and then viola) adds a greater warmth to the line. The harp enters on a series of flowing arpeggios at m. 65 that are clearly intended to evoke the waters mentioned in the soloist's text. In his revision of the score, Somervell also wrote a part for the women of the chorus in this section, which had not been a part of the original version. The addition of the female voices seems to have been intended to further add to the shimmering effect of the orchestration, and it also allowed Somervell a way to further emphasize the harmonic direction of the section. When the text turns from images of flowers, water and night to talk of the sunshine, Somervell responds with a modulation towards the brighter key of C major, and uses the women to repeat the phrase “the sunshine” three times before bringing in the soloist to complete the thought: “the sunshine is a glorious birth.” Somervell greets the sunshine with a confirming authentic cadence on C major (m. 74),

fortissimo chords that feature the full complement of brass in its first appearance since the prelude, and a triumphant statement of X in the violins and trumpet. The blaze dies quickly, however, as the brass fades away, the orchestration thins, and the key shifts back to e minor for a repeat of the baritone soloist's melody from mm. 43–54 (mm. 76–87) as the soloist states despondently that despite all of this, he cannot shake the sense that “there has passed away a glory from the earth.” This re-articulation of the poet's despair no doubt prompted Somervell's verbatim repetition of the earlier musical material. As before, the next harmonic shift is accomplished by means of a stepwise descent in the bass from a pedal G to F-natural, but this time the F is the jumping off point for the key of the next section.

Women's Chorus

A jaunty triplet figure that was introduced by solo woodwinds in the previous section (mm. 65–66, see Ex. 3.3) now becomes a principal melodic idea in the 14 bars of orchestral writing that begins this section. This is the second major theme (Y), and its various forms will permeate the musical material that follows. The meter changes to 9/8 and the key to Bb-major, both of which carry strong pastoral overtones. Furthering the pastoral atmosphere, the melodic action in this introduction is dominated by the woodwinds, and in particular, the flute and oboe. The final six bars of the introduction feature bird-like trills in the flute over a driving crescendo to the cadence that heralds the entry of the choir at m. 103. As in the preceding section, Somervell uses women's voices, this time in a three-part SSA distribution. The text, which opens with the phrase “Now while the Birds thus sing a joyous song” and mentions the bounding of young lambs, was

clearly Somervell's impetus for the pastoral tropes that dominated the entry. The arpeggiated melody is a form of Y, and the text firmly establishes Y as the theme of a pastoral enjoyment of nature, which had been foreshadowed by its first appearance, where the accompanying text was also focused on the beauty of the natural world. The ascending figure that began the instrumental introduction to the section forms the basis of the soprano I melody when the chorus enters. Until m. 110, B-flat major and uncomplicated harmonies prevail, but when the speaker complains that amidst this, he alone feels grief, Somervell shifts the apparent tonality towards c-minor, breaks out of the pastoral triple-subdivisions into 3/4 and renders the harmonic language slightly more chromatic. The poet's "thought of grief" is reflected by multiple appearances of a distorted, minor mode version of X along with X', both in the vocal lines and the violins (mm. 111–120), before the poet shakes off his gloom again. Shifting back to a major mode, the unison women's voices proclaim the poet's newfound strength, and the text and music move on to depictions of springtime and celebration, dominated by appearances of Y and related, arpeggio-based melodies. Much of what follows until measure 170 is cast in the same mold. Somervell shifts to D-flat major as the principal key area from mm 137–155, continuing a pattern of harmonic motion by thirds. At m. 155, the key shifts back to B-flat major, and the section moves towards its close with the poet's most forthright pastoral images yet: "Let me hear thy shouts, thou happy Shepherd boy!" The image of the shepherd boy is most likely one of some significance, given the poet's later discussion of the relationship of youth to nature. Whether in recognition of that, or simply because it marks the conclusion of this section of the text, Somervell lingers longer on the text, offering several repetitions and harmonic intensifications

before moving into a brief and energetic instrumental interlude at m. 170. The brilliant sixteenth-note figures played by the strings are again elaborations of the arpeggio, linking them to the Y theme and its unalloyed enjoyment of nature. By m. 177, however, the interlude loses steam and fades to a single horn to end the section. The horn plays the cadential melody that appeared in the first violin at m. 13, but it stops before reaching the first scale degree, as if representing an incomplete thought. This progression seems further representative of the psychology of the poet throughout this first large section of the poem, where enthusiastic appreciations of nature repeatedly fade away into pensiveness and gloom. In the following section, the soloist will assume the voice of the poet and finally face the problem head-on.

Baritone Solo

The energetic sixteenth note figuration that concluded the previous section now becomes an accompanimental figure as the baritone soloist reenters. The poet continues to attempt to shake off his persistent melancholy by reflecting on the interactions of the “blessed creatures” he observes, and the arpeggiated melody that opens the soloist’s statement connects it with the pastoral themes of Y (this variant will henceforth be referred to as Y’). The running sixteenth notes of the accompaniment speak to this renewed energy, and Somervell shifts the key again by a third to G-flat major. The orchestra reinforces the words of the soloist, who in mm. 197–199 is able to complete the cadential figure that the horn could not at the end of the previous section. The orchestra takes the fore in a five bar fortissimo section at m. 199 when the soloist concludes that he feels all of the creatures’ bliss, but it once again seems to run out of energy as the rhythm

slows and the volume decreases at the end of the phrase. At m. 204, the key shifts to A major and much of the orchestra drops out briefly as the poet continues to try to talk himself out of his depression. The orchestral accompaniment picks up again as the return of pastoral images of the “sweet May morning” and children picking flowers trigger a return of the main Y melody from the previous section (cl. and fl., mm. 209–210). As the line continues, the winds continue to sound the Y theme, now augmented by arpeggiated figures in the harp, driving forward through another key change (to F major, a third from A) to a climax as the soloist sings in increasingly ecstatic leaps, culminating with the entry of the full orchestra as the poet exclaims “I hear, I hear, with joy I hear!” The climax of the phrase occurs at m. 222 with an extended exclamation for the soloist on a D#, a dramatic shift to an apparent B major tonality, although the key signature has moved back to one sharp, and the reappearance of X, with its connotations of the “celestial light” the poet once glimpsed in the natural world. This climax lasts all of two measures, however, as B major fades into b minor, and the repetition of X in the minor mode invokes its negative connotations. Several measures of back and forth between the oboe and the first violins on this minor variation give way to increasing chromatic intensification, along with the dissolution of the X fragments into repeated rising minor-second intervals.

In his use of themes as remembrance motives or quasi-Leitmotifs, Somervell appears to use the orchestra to underline the psychological state of his poetic protagonist. This technique was particularly significant in German music, where it animated the thematic quotation in the song-cycles of Schumann and reached a high level of complexity in Wagner’s operas. Somervell would most likely have encountered this style

of thematic treatment during his stay in Germany, and then heard its Wagnerian form in English guise in the music of Elgar. If this is the case, then this chromatic build-up represents an increase of tension, culminating in a cresting wave of emotion as the orchestra surges chromatically to the highest point of the phrase on the F-natural in the upper winds and violins on the downbeat of m. 233. As the “wave” recedes over the next two measures, the chromaticism lessens, and Somervell shifts the key back towards G major. The implication seems to be that the poet has been overwhelmed by emotions that he can no longer ignore, and when the soloist re-enters in m. 237, he finally faces up to the source of his malaise. As the orchestra reprises the first entrance of the soloist in the home key of G major, with a solo cello playing the baritone’s original melody, the soloist sings a halting countermelody. While the cello solo recalls the time when the world was “apparel’d in celestial light,” the soloist confides that the trees, flowers and fields now speak only of “something that is gone.” As the key shifts jarringly to c minor, the soloist sings a distorted version of the minor section of the original melody (containing X’) and finally asks the questions that the poet has been avoiding up until this point: “Whither is fled the visionary gleam?/Where is it now, the glory and the dream?” The entrance of the full chorus marks the beginning of the second major section of the work, as the poet now seeks an answer to his anguished question.

Large Section II

Full Chorus

The text that begins this section—“Our birth is but a sleep and a forgetting:/The Soul that rises in us, our life’s Star/Hath had elsewhere its setting/And cometh from afar”

—introduces the central philosophical idea of Wordsworth’s poem: that the very young, whose souls have newly come into the world, retain a greater connection to the divine and can sense and intuit the presence of God in Nature. For Somervell, with his somewhat idealized and mystical views of childhood and of the learning potential and process in children, this philosophical exposition was of the greatest importance. He reserved the entrance of the full chorus for this text, overlapped the entrance of the choral basses with the end of the previous solo section to underscore its importance in answering the question being asked by the baritone soloist, and dramatically slowed the tempo. The orchestra and the first few choral entries utilize a modified version of X that has been broadened and sequenced into a sweeping, gradually rising theme with a quality reminiscent of Elgar’s ceremonial music. The chorus is introduced contrapuntally, as if in contemplation of this central mystery, before making a crescendo to the end of the phrase. A brief orchestral passage then gives way to several bars of unaccompanied choral writing in six parts that further expounds on the theme—that the soul does not enter the world entirely forgetful of its origins. From the hushed beginning of the phrase, the chorus crescendos again, joined by the orchestra with particularly effective doubling by the trumpets and horns as it describes in melismatic passages the image of the soul “trailing clouds of glory,” before fading back to an unaccompanied pianissimo for an awestruck description of the soul’s origin: “from God, who is our home.” The chorus is answered by an orchestral passage dominated by the brass section, which plays the “Elgarian” version of X. The regal quality of this voicing seems intended to suggest the majesty of God, the home of the soul as invoked by the chorus.

At m. 293, the women of the chorus enter unaccompanied once again, singing “Heaven lies about us in our infancy” using the “Radiance” theme heard in the prelude (see mm. 14-15 and *ff*) and not heard since. After the prelude, Somervell’s sparing use of this theme, which will only be heard again near the end of the piece, makes a great psychological impact—the listener’s recollection will have been somewhat dimmed after not having heard it for some time, and the sense of hearing this faintly familiar melody sung *pianissimo* by the “angelic” voices of the women’s chorus mirrors the poet’s faint recollection of the celestial glories experienced in his youth. This brief ray of light is quickly extinguished as altos and basses take up a descending, minor-mode melody to describe the “prison-house” of the physical world that swiftly begins to close in. The orchestra reinforces this grim pronouncement with a descending, minor key modification of X’ (compare m. 45 in Ex. 3.8 to the ob. 1 part beginning at m. 297 in Ex. 3.9, below).



Ex. 3.9 – Ob. 1, mm. 297–298

Combined with repeated quarter notes in the timpani, the orchestral accompaniment takes on the quality of a funeral march. All is not yet lost, however—the child still “beholds the light and whence it flows,” and this evokes from Somervell a return to the major mode and a regal, fanfare-like melody reinforced with strings, horns and trumpet, along with text-painting in the form of more melismas on the word “flows.” The hopeful quality remains as the choral basses state that the youth, though growing more distant from his heavenly origins, “still is Nature’s priest,” and the orchestra takes on a gentle character, with *piano* strings augmented by woodwind and horn solos. From mm. 315–317, the first horn and the first violins play another melodic fragment from the prelude (see violin 1,

mm. 15–17), perhaps intended to further reinforce the sense of a half-remembered state of glory. The fanfare theme from m. 303 returns in m. 318, to reflect the “vision splendid” that attends the youth on his way in the manner of royal procession. However, this youthful splendor is short-lived: even as the chorus and orchestra finish the second fanfare, the dynamic fades to piano and the descending X’ fragment returns with the funereal timpani. The choral basses give the grim pronouncement: the adult must inevitably lose his sense of the celestial glory in Nature. The full chorus echoes this somber statement with descending, minor-mode lines, including sighing figures in the soprano at mm. 331–332, accompanied by the orchestral funeral march. After the chorus exits, lamenting in pianissimo the heavenly glory’s disappearance “into the light of common day,” the orchestra continues its expression of grief, with the full orchestra taking up the X’ funeral march and making a crescendo to an anguished G augmented chord in m. 343.

Full Chorus and Solo

The fermata on the augmented chord described above marks the approximate midway point of the piece, and the following section drastically changes character. As mentioned earlier, this marks the point of Somervell’s largest excision of Wordsworth’s text—three stanzas addressing the child, whose soul still remembers heaven, as a better philosopher than those in the adult world, even though maturity will take away that greater insight. After this section, it seems, the poet has finally worked through his angst and misgivings, and moves toward acceptance. The vacillation between exultation and despair that marked the first large section disappears in favor of a more confident tone,

though that confidence is tempered with a sense of wistfulness. Somervell marks this change in character with a shift from the tension of the augmented chord and the minor harmonies that preceded it to the bright key of C major, with the *forte* full chorus accompanied by the brass and by brilliant sixteenth note figures played in octaves by the violins and viola. After a homophonic entry, the chorus sings in energetic counterpoint, with wide leaps and snappy rhythms offering another signifier of the dramatic change in mood. This new thematic material, based primarily on the rising forth of “O joy,” permeates the next 140 measures and is the third major theme of the work, Z. It is the emblem of the poet’s new resolve and formation of a worldview that incorporates the nostalgia of the remembered divinity in nature without being overwhelmed by grief at its loss. Additionally, there is a brief motivic recollection from the prelude, when sections of the choral lines (see, for instance, the alto line in mm. 353–354) incorporate a melodic fragment from the first horn and violin parts in mm. 15–17. This motive has only appeared once since, in mm. 315–317, when the growing youth is still lauded as “Nature’s priest.” Its appearance here, to the words “the thought of our past years” suggests a connection to that nostalgic image. Here, however, the motive is transfigured by the change in harmony and tempo to exuberance instead of wistful recollection. This transformation seems intended to further underline the change in the poet’s worldview. It is also possible that the motive is revealed here as a form of Z, since the falling fifths are similar to the falling fifth and fourth of Z. The chorus invokes the “delight and liberty” of childhood, but six measures after the key changes to A-flat major at m. 368, the baritone soloist, who has been silent since m. 250, reenters on a modification of the Z theme to note that the poet’s gratitude is not for those delights at all. Somervell darkens the

instrumental color by accompanying the voices with bassoon and horn and marks the choral basses “mysterioso” [sic], as they explain the soloist’s meaning: “those...obstinate questionings,” the sense of loss that had troubled the poet, are the very thing that he now praises. Somervell utilizes diminished harmonies and a few sudden shifts between forte and piano, which combine with pizzicato strings to give the sense of a person literally creeping about in the dark. The poet’s image of human’s “mortal nature” trembling “like a guilty thing surprised” before those instincts evoked some Romantic “terror” rhetoric from Somervell, with string tremolos and dissonances (mm. 393–396). The soloist then re-enters and continues with this line of thought: wherever these recollections come from, they form a central component of the poet’s life. The image of these “shadowy recollections” as “the fountain light of all our day...a master light of all our seeing” invoke X and X’ material, while the sopranos also hum X in the background. The combination of X with the text suggests the poet’s newfound integration of his nostalgia into a more mature worldview. This view is reinforced as Z is invoked when the soloist and chorus note that these memories can make the “noisy years” of human life seem like “moments in the being of the Eternal Silence” (see the rising fourth in the choral bass line, mm. 415-420). From there, the poet offers a confident description of how these “Truths that rise to perish never” are beyond destruction by any mortal action. Somervell responds with a contrapuntal entry of the chorus using the rhetorical device of *anabasis*, or rising lines, to illustrate the poet’s image, combining rising stepwise motion with the rising fourth of Z, and crescendos to fortissimo. This is followed in mm. 438-442 with an oboe solo on a chromatic modification of X that serves as a bridge to the next section. The choice of a soft solo instrument, and the pensive statement of the main theme, comes

as something of a surprise after the more confident music that has preceded it. However, it most likely serves to remind the listener of the faintness of these childhood memories that the poet praises, while also presenting a musical incarnation of the note of wistfulness that tempers the poet's confidence throughout the remainder of the poem.

Solo and Chorus

After the drama of the previous section, Somervell relaxes the mood somewhat. The gentle images of "calm weather" and the "immortal sea," evoke from the composer a chamber-like orchestration of celli, harp, horns and bassoons to accompany the baritone solo. A largely diatonic vocal line in F major, moving primarily in steps and small leaps, furthers the tranquil mood. This section does not have any strong links to any of the major themes of the work, but some sections of the melody appear to be fragmentary, modified material from both the X and Z themes, and there is a modified statement of Z in the first horn in mm. 449–452. These subtle references to both themes in relation to the text seem to suggest that the poet's memories of the divine in nature now allow him to contemplate that divinity once again, thereby furthering Somervell's musical depiction of the poet's new worldview. As the poet extends the metaphor to note that in the "calm weather" of contemplation, the soul can reach back and still perceive something of heaven ("and see the children sport upon the shore"), the orchestration begins to thicken, and the more dramatic image of the "mighty waters rolling evermore" brings back the full chorus and the entirety of the brass section. Somervell engages in some text painting at this entry, with the eighth notes in octaves in the strings beginning at m. 465 suggesting the motion of waves. Meanwhile, the flowing lines in the chorus and brass, coupled with

a crescendo to fortissimo and an eight-part divisi in the chorus at the word “rolling,” evoke the roar of the ocean. Somervell follows this image with an eleven-bar passage for the full orchestra in C major, using material from the Z theme played at a slower tempo to give it a more majestic quality. This brief interlude is probably intended to evoke the glory of the celestial shore that the poet speaks of glimpsing in the preceding section, and the use of Z implies that it is because of his new worldview that this is possible. Harmonically and structurally, it also marks the end of the larger interior section of the piece. The interlude ends on a D7 chord to prepare the next section, which returns to G-major, the home key of the piece.

Large Section III

Full Chorus

A drone on G and D in the horns introduces the next section, and its pastoral connotations are quickly realized by the music that follows. The text of this section repeats images from the third stanza of the poem—the birds singing a “joyous song” and the “young lambs bound[ing] as to the tabor’s sound.” The first appearance of these images was the occasion for a triple-meter section with pastoral elements (see mm. 89–180). This new section is very similar in structure, with its use of triple meter and text-painting devices such as woodwind trills evoking birdsong. However, Somervell now has the full chorus sing instead of just the women’s voices, and he uses the Y’ material heard in the “Ye blessed creatures” section beginning at m. 181 as the primary musical material, while other modifications of Y appear in the orchestra. As to why Somervell might have chosen to use Y’ as the primary musical material in this section instead of Y, several possibilities exist. In the first place, a repeat of the earlier pastoral section might not have

made sense musically. The first section covered a greater amount of text, with a consequently greater number of mood changes, which would not necessarily fit properly with the five lines of text to set in the latter section. The rhythm implied by the poem's text is also a better fit with the somewhat longer note values of Y' than with the shorter notes of Y and its closest derivatives, such as the soprano I music for "Now while the birds do sing" at m. 103-104. Additionally, the first pastoral section is almost immediately interrupted by the poet's doubt and "thought of grief" (see mm. 111-121), which would certainly not be appropriate here.

Somervell's setting reinforces this change in viewpoint with its continuity of direction. In contrast to the earlier statement, which was broken up with a brief instrumental interlude and a change of mood, this latter section (from m. 488) sustains its momentum across 40 measures. Because this longer setting encompasses a shorter amount of text, Somervell repeats lines of the poem several times; indeed, this is one of the few instances in the piece where extensive textual repetition occurs. The other notable instance is in mm. 155–171 during the first "pastoral" section, where the line "let me hear thy shouts, thou happy Shepherd boy!" is repeated several times. These repetitions further reinforce the poet's new attitude: his joy can now be sustained, rather than repeatedly broken up by bouts of emotional turmoil. Somervell builds this sense of continuity through his phrase construction—the 40 bars of this section divide into 22 and 18 measure subsections, each of which divides into smaller, even phrases. These longer phrases help to give a sense of forward motion, which is further reinforced by Somervell's treatment of the voices and instruments.

The soprano line carries the main melodic ideas, and often moves in somewhat longer notes than the lower three voices, with a texture reminiscent of a Baroque chorale prelude. The contrapuntal motion of the lower voices tends to dovetail together the ends of phrases, making each of the two subsections feel more like a single long phrase rather than a collection of smaller periods. The strings reinforce this impression as the violins and viola maintain between them a nearly continuous eighth note motion, creating the impression of a constant flowing forward. Somervell frequently treats the soprano lines sequentially, rising through repetitions to fuel a sense of growing excitement (particularly in mm. 314–321). The harmonic direction also drives a sense of forward motion. Starting from G-major, Somervell uses small shifts in voice-leading to set up a V-I cadence from E-A at m. 529. This cadence firmly establishes A-major, and introduces a five measure instrumental interlude that mirrors the one at mm. 171–175 to end the section.

Solo and Chorus

The energetic instrumental section gives way to more contemplative music at m. 534, while the A major of the previous section is reinterpreted as V of D major. Somervell contrasts the boisterous, larger orchestration from the previous section with chamber-scale forces: solo woodwinds which play a slowly descending theme with sighing figures, two horns, no upper strings or basses and only two celli. After a two-measure cadential figure, the baritone soloist enters at m. 541 on the “radiance” theme, which has not been heard since the women’s chorus sang “Heav’n lies about us in our infancy” at mm 293–296. Now, this melody is set to the text “What though the radiance which was so bright/Be now forever taken from my sight,” which begins a statement of

both resignation in the face of his loss and a new confidence in what he has gained in the balance of his experience. This final section of the poem sums up and reframes what has gone before. Somervell's use of this theme connects it both to the prelude, where the theme is first presented in fragments as if being sought after in a gesture that may foreshadow the poet's distress and ultimate resolution, and the "heavenly" incarnation of this theme midway through the piece. The orchestration reflects the somber atmosphere with dark colors: the only instruments accompanying the soloist are the clarinets in a low register, bassoons, and contrabasses. When the soloist acknowledges that "nothing can bring back the hour of splendour in the grass, of glory in the flower," the memory of these things seems to warm the orchestra slightly, and the sound is filled out by the other strings and horns (mm. 549–553).

The shift from singular to plural in the line that follows—"We will weep not, rather find strength in what remains behind"—triggers the return of the chorus. Somervell made extensive alterations to this section and cast the chorus in a polyphonic style with some echoes of the *stile antico*. Each phrase begins with staggered entries, at least two of which are partially imitative (see S/T at mm. 355–356). Several of the phrases also contain passages of parallel chords in first or second inversion that produce an archaic sound similar to the early Renaissance technique of *fauxbourdon* (Ex. 7).

Alto

Tenor

Bass

Strength in what re-mains be - hind;

Strength in what re-mains be - hind;

Strength in what re-mains be - hind;

Ex. 3.10 – Choral Alto, Tenor, Bass, mm. 557–559

The instrumental writing is very light. The strings mostly play *colla parte* with the voices and provide connective tissue between vocal entries, while woodwinds and horns play either *colla parte* or provide some harmonic support. These echoes of an earlier style, which carried connotations of learning and skill, seem likely to have been driven by the text, which speaks of knowledge and understanding gained through lived experience and philosophical understanding. Thematically, this section also contains fragments of both X', which can be seen above in the alto line of Ex. 3.9, and Z in the soprano line that opens the choral section at m. 355. The confluence and intermixture of these two motives fits the ruminative nature of the text, while the presence of X' with its connotations of loss and a minor-mode version of the more positive Z suggests that the poet's new understanding is not unclouded by some degree of regret.

At m. 569, the reference to "the faith that looks through death" prompts a rising line in the soprano and homophonic declamation from the chorus in a unified declaration of faith before breaking into polyphony and then recombining on "in years that bring the philosophic mind." The end of the phrase features a leap in the bass from E to B for a cadence in B-major that has a plagal feel, further reinforcing the archaic musical style suggested by the quasi-religious implications of the text. The chorus exits following this cadence, and the next 8 measures are taken up by a brief instrumental interlude. The interlude has an elegiac feel, driven largely by a repeated motive of a descending fifth in the horns, suggesting the mixture of acceptance and resignation felt by the poet as his musings approach their close. The interlude also serves to shift the key area from B major back towards the home key of G. From mm. 578–582, the sharps are gradually cancelled out until only F# remains, and the key shifts by means of a somewhat ambiguous cadence

where B moves to G in the bass while the half-diminished seventh chord F#-A-C-E sounds above. Coupled with the *ritardando* in m. 582, the effect is one of sliding gently back into the home key, rather than emphatically arriving, thereby continuing the wistful aura that has been established into the final section of the piece.

Solo and Chorus

This final section begins with the recapitulation of the first solo entry. The baritone soloist and the orchestra, on the phrase beginning “And O ye Fountains, Meadows, Hills and Groves,/Forebode not any sev’ring of our loves,” return almost verbatim to the music of the soloist’s first entrance from mm. 34–57. Somervell most likely made this choice for both formal and thematic reasons. The text echoes many of the images from the opening of the poem, but now, after prolonged reflection, the poet realizes that he can still see the beauty in nature and has gained a new understanding to replace what he has lost. As the soloist finishes this recapitulation, the chorus enters to further ruminate on this theme. The choral section, eleven bars of unaccompanied, six-part writing (SAATBB), is unlike any other passage in the work, and is further offset by a tempo change to a quarter-note pulse of 48, the slowest indicated tempo in the piece. The text set begins with the phrase “The clouds that gather round the setting sun/Do take a sober colouring from an eye/That hath kept watch o’er man’s mortality,” which suggests a continuation of the introspective mood that began in the previous section. Somervell responds by moving from G major to three flats in the key signature, and fluctuating gently between E-flat major and c-minor. The move to E-flat is both another example of the third relations that dominate the large-scale harmonic motion in the piece, and also a

probable recollection of the major philosophical statements in the middle of the work, which are presented in that key.

At the conclusion of the unaccompanied section, to the words “another race hath been, and other palms are won,” a perfect authentic cadence on E-flat brings in the orchestra in chamber size, with soft string chords, harp arpeggios, and a solo flute playing X (m. 615), echoed two bars later by a solo violin, horn chords, and harp as the chorus sings “thanks to the human heart by which we live” and again by violins in octaves following “thanks to its [the heart’s] tenderness, its joys, and fears.” At the word “fears,” Somervell pivots back into G major, with the sudden harmonic shift serving to highlight the word.

The baritone soloist reenters at m. 622 with the final line of text: “To me the meanest flower that blooms can give/Thoughts that do often lie too deep for tears.” The soloist sings a modified version of X, and is accompanied by the six-part chorus and brief snippets of orchestral playing. The chorus takes the place of the orchestra, with the lower five voices singing wordlessly while the sopranos sing a duet with the soloist on a more straightforward incarnation of X. It is possible that since some of the last lines of the poem reflect on the human heart, Somervell wanted a substantial portion of the concluding measures to be focused on the sound of human voices. After a preponderance of seventh and diminished chords in m. 627 raise the level of harmonic tension, the soloist and chorus join together for an authentic cadence on G-major at m. 629. The orchestra reenters at this point, and one might expect several measures of tonic confirmation prior to the end of the piece, but Somervell does have one last surprise. After two bars of winding-down on G major, the violins leap to an E-flat, harmonized

with a first-inversion A-flat half-diminished seventh, played pianissimo by the full orchestra (m. 631). The effect is otherworldly, perhaps a last glimpse of the “celestial light” of childhood. Following this, another authentic cadence leads to three measures of G major that provide a final tonic confirmation and conclude the piece. Just as the prelude contained echoes of the opening of Brahms’ *Ein Deutsches Requiem*, the conclusion of the *Ode* makes reference to its close. It features gradually slowing series of harp arpeggios, with the orchestra playing softly while the chorus sings in a low register. Here, the altos and basses singing a final repetition of “too deep for tears” is reminiscent of the tenor-bass third on “selig” in the Brahms. Referencing Brahms in the conclusion of the *Ode* was not just an homage to a composer whom Somervell held in reverence, but also tied into Somervell’s interpretation of the poem, which will be further discussed below.

Somervell’s Treatment of Themes

Earlier in the chapter, the question was raised as to whether Somervell’s treatment of thematic material in the *Ode* had more in common with the Wagnerian Leitmotiv or with the more common technique of using reminiscence themes. Based on the criteria Charles McGuire used in his discussion of Elgar’s thematic treatment, drawn from the work of Karl Dalhaus, a Leitmotiv is classified as having an irregular or non-period structure and a clear identification with an emotion, idea or object. It can appear in altered forms as the work progresses, and is generally integrated into the musical fabric of the piece. On the other hand, a reminiscence theme is a complete phrase that appears unaltered (or with only small alterations) in its later appearances, and is generally

highlighted when it appears. Based on these criteria and the analysis of the *Ode* given above, Somervell seems to have utilized both treatments in his composition of the *Ode*, although his realizations of the Leitmotiv do not quite match the degree of integration found in Wagner's operas or Elgar's later oratorios.

Of the various themes that were discussed, the "Radiance" theme is very clearly a reminiscence theme. Except for the extended treatment it receives in the prelude, and some sequential treatment in its final appearance at m. 541, it is a harmonically closed phrase, and in all three of its appearances, it is set off from the texture in some way. When it first appears as a horn chorale, the rest of the orchestra drops out; in its first appearance after the prelude, it is sung by the women of the chorus, unaccompanied; and in its final appearance, it is the melody sung by the baritone soloist. Somervell's treatment of this theme seems to have been intended to create a very specific effect on the audience. The rarity and distinctiveness of its appearances give it the quality of something special, dimly remembered, which matches up well with the associated texts of "Heaven lies about us in our infancy" and "What though the radiance which was so bright."

Somervell's handling of the major themes X, Y and Z and their associated subforms is more in line with the description of Leitmotifs given above. X and X' are non-periodic phrases drawn from the opening lines of the baritone soloist and have a clear association with nostalgia that is established from the first text associated with their appearance. In the case of the major-mode form of X, this is the positive aspect of nostalgia associated with the memory of the poet's childhood, while the minor-mode X and X' are associated with the poet's emotional pain at the loss of the sense of connection

to the divine in nature he remembers. These associations are preserved intact or elaborated upon in all of the appearances of these motives. Y, Y', and their arpeggio-based subforms are always associated with the enjoyment of nature in the present, from the first appearance of Y at m. 65 through the B' section in mm. 486–533. These motives are also essentially non-periodic in nature, and can be sequenced or elaborated upon in various ways. The final major theme, Z, is again basically non-periodic. It is immediately associated with the poet's change in outlook at the midpoint of the work, and it preserves those associations across its later appearances.

All three themes are subject to some degree of modification while maintaining their basic identities and poetic associations. X is elongated into a broader melody beginning at m. 251, and its presence as the chorus sings "Our birth is but a sleep and a forgetting" is a clue as to its use in this section. The reason for the poet's nostalgia is because of the soul's heavenly origin and closeness to the divine in nature in infancy and childhood, and so the presence of X in this section serves to link these two ideas together. In the case of Y and Y', its modifications are found in the various forms of the arpeggio that appear when the poet speaks of his enjoyment of nature in the present. Proposing that forms of the arpeggio are subforms of one of the major themes may seem like a risky argument, since the arpeggio is a common melodic structure. However, the fact that forms of the arpeggio pervade the musical textures of the B and B' sections suggests its validity.

In the opening measures of the B section, for instance, Somervell writes an instrumental introduction dominated by the main form of Y, an elaboration on the arpeggio (mm. 89–102). The women of the chorus then enter singing an arpeggiated

melody, with the first soprano part a simplified version of Y, while the woodwinds continue to play the Y melody (mm. 103–110). When the poet's "thought of grief" interrupts his enjoyment, a minor-mode, elongated version of X overtakes the texture along with X' fragments, and the only two arpeggios are minor and linked to the X melody (mm. 111–121). When the poet shakes off his angst and proclaims, "I again am strong," Y reappears in the woodwinds and strings (mm. 125–128) and by m. 129, the chorus lines are again arpeggio-based. This example suggests the validity of viewing these arpeggio-based forms as subforms of Y, and shows that their poetic consistency is maintained in the sections where they appear.

Like Y, Z is also somewhat fragmentary in form, which only appears in complete statements when it first appears after m. 344 and in the orchestral interlude at mm. 475–485. However, modifications of the theme are found throughout the D section of the *Ode*, and their appearances always coincide with texts linking them to the poet's change in worldview. Modifications appear at the baritone's statement "Not for these I raise/The song of thanks and praise" at mm. 373–377 and in several other places in this section, which were discussed above. Interestingly, after the end of section D at m. 485, the Z theme virtually disappears from the texture, which has implications for Somervell's interpretation of the poem that will be further discussed below. Another modification of Z does appear at m. 554, in minor mode at "We will weep not, rather find/Strength in what remains behind," an articulation of the poet's new worldview. The association is still clear in this appearance, although the minor mode gives it an air of melancholy that was absent in its earlier appearances.

The final characteristic expected of Leitmotifs is a degree of integration into the musical texture of the work. In this, Somervell's handling of X, Y, and Z is somewhat mixed, although generally leaning towards Leitmotivic treatment. Y is perhaps the most integrated when it appears in the B and B' sections. The discussion above of appearances of Y and its subforms in the first 40 measures of B show a high degree of integration into the texture of the section, passing in different forms between the singers and various sections of the orchestra. A similar treatment appears in B' as well with the Y' material. The Z theme has a somewhat lesser level of integration into the texture. It is part of the contrapuntal fabric of voices and instruments in its first appearance from mm. 344–367, and in modified form from mm. 424–438, but in some of its other appearances in the section, it is placed in the foreground (mm. 475–485, for example). X is probably the most problematic of the three themes in terms of its musical integration. While there are certainly sections where it becomes an embedded part of the musical fabric, including its contrapuntal use in the chorus beginning at m. 251 and the transformation of X' into a funereal accompaniment to the vocal parts in mm. 297–302, it is most often found highlighted in the manner of a reminiscence theme. Since X is the most prominent motive in the composition, this creates a somewhat skewed impression of how Somervell handles his musical material.

In many respects, Somervell's treatment of his major themes in the *Ode* fits the criteria needed to describe them as Leitmotifs. The X, Y, and Z motives and their subforms are all non-periodic, clearly identified with specific poetic ideas, and undergo some modification while maintaining their basic identities. In the realm of integration into the musical texture, Somervell's handling is more mixed, being strongly Leitmotivic for Y

and Y', somewhat less so for Z, and much less so for X and X'. It is the prevalence of X, coupled with the lack of detailed analyses of either the 1907 or 1934 versions of the *Ode*, which most likely has precluded recognition of the greater integration of the other themes in previous discussions of the work. The foregrounding of X is much more in the manner of a reminiscence theme, and because of its prominence, it tends to overshadow the subtler treatment of Y and Z. Stephen Banfield's impression of X as the *Ode*'s only theme, which is clearly not the case, almost certainly resulted from this imbalance. The small number of readily identifiable motives, as well as the fact that Y and Z are largely confined in their appearances to discrete sections of the work also prevents Somervell from achieving a level of integration that equals that of Elgar's mature choral works. This suggests that Somervell's starting-point was probably the thematic quotation that he utilized in his song cycles, although it seems clear that the *Ode* represented an attempt to stretch beyond that technique. The influence of the song-cycle can be seen most strongly in moments like the extended cello quotation of the baritone's opening melody in mm. 236-245, while the baritone sings different material above it. Somervell used a similar technique at a key moment in *A Shropshire Lad*, which will be discussed below (see p. 106).

The analysis given above reveals a much more sophisticated thematic treatment than has previously been attributed to Somervell. Furthermore, the fact that he seems to have attempted to utilize Leitmotifs in his setting of the *Ode*, even if his success in doing so was somewhat mixed, should serve to broaden the historical assessment of the composer. Use of Leitmotifs has generally been labeled a "progressive" feature, particularly in discussions of English music. In particular, Elgar's use of the technique is

generally regarded as setting him apart from his contemporaries and predecessors.

Somervell's use of the technique in the *Ode* may reflect an absorption of the idea from exposure to Elgar's works, since all three of Elgar's major oratorios (*Gerontius*, *The Apostles*, and *The Kingdom*) had appeared prior to the *Ode*'s premiere in 1907. While the use of Leitmotifs does not mark Somervell as a trailblazer in English music, it does complicate the historical image of the composer as being steadfastly conservative and out of step even with the generally conservative British compositional scene.

Structure, Theme, and Poetry in the *Ode*

Based on the discussion of Somervell's thematic treatment, structuring of the composition, and other compositional choices discussed above, it is possible to draw some conclusions about the composer's interpretation of the poetry and how he expressed it in music. In discussing Somervell's 1907 version of the *Ode* in comparison with Finzi's 1950 setting, Stephen Banfield clearly preferred Finzi's composition but noted that Somervell had a better grasp of the sectional nature of the poem, citing his decision to hold the full chorus in reserve until stanza 5, where the major philosophical argument of the work begins.¹⁴⁹ Table 3.1 (p. 68–69) shows the distribution of poetic stanzas mapped against the musical structure of the piece and displays the sectional understanding that Banfield appreciated. The prelude introduces fragments of several major themes, as well as the “Radiance” motive that seems to directly represent the presence of the divine. The first stanza, which outlines the overriding problem of the poem, is split into G-major and e-minor sections that outline, respectively, the warm memory of the “celestial light” of

¹⁴⁹ Banfield, “Immortality Odes,” 528.

the world in youth and the pain which accompanies its loss. The two motives associated with these dueling emotional states, X and X', are introduced.

Stanza 2 begins positively in appreciation of nature and ends in angst and disassociation, and Somervell acknowledges that split with a change of key and texture for the positive section and a duplication of the negative half of stanza 1 when the poet's mood shifts. Y, the emblem of the poet's enjoyment of nature, is introduced in the background of the positive section, and then becomes the dominant motive in Somervell's setting of stanza 3, but minor-mode modifications of X appear at the poet's "thought of grief." Y' is introduced in the Somervell's setting of the first half stanza 4, which retains the positive enjoyment of nature displayed in stanza 3. The second half of stanza 4, however, represents the poet's admission of continued emotional crisis, and as such is dominated by X, since the poet's nostalgia lies at the heart of his difficulties.

Stanza 5, the major philosophical statement of the poem, features modified versions of X and X', to illustrate Wordsworth's belief that the doctrine of preexistence accounts for his dim memories of "celestial light" in childhood, and that aging and becoming more entangled in the material world leads to its loss, and therefore to the poet's grief. X' has the final say in this section, as the funeral march announcing the poet's loss of perception culminates on a G-augmented chord, a point of striking dissonance in the piece. As previously discussed, this marks the fulcrum of the work. Having ruminated on the preexistence of the soul, the poet now attempts to construct a new worldview for himself, and Somervell introduces a new motive, Z, to mark the event. Somervell's setting of stanza 9 makes extensive use of Z and modifications of it. After

stanza 9, however, Z largely disappears from the composition, which seems peculiar if it is supposed to represent the poet's change of heart.

It could be argued that Z has no place in the first half of stanza 10, which returns to the poet's enjoyment of nature in the present. Here, Somervell uses Y', and unlike in stanza 3, where the poet's enjoyment was interrupted by a "thought of grief," there is no minor-key intrusion of X or X' to mar the event. The second of stanza 10, beginning with "what though the radiance" uses the final appearance of the "Radiance" motive, as well as fragments of X and Z, both in minor mode as the poet ruminates on "what remains behind." The minor mode and rather subdued mood again seem slightly in contrast to the poet's statement that "We will weep not," but the fact that the poet is trying to find "strength in what remains behind" after the vanishing of the heavenly "radiance" he glimpsed in childhood probably accounts for the melancholy mood. As he did with stanza 10 and several others, Somervell split stanza 11 in half. The first half, 9 lines that mirror the sentiments of the 9-line first stanza, he set to the music of the first stanza, with slight changes in orchestration. The formerly negative e-minor section of this music is now set to positive sentiments about how the poet still loves the natural world despite the loss of his youthful insight. The second half of stanza 11 features original material in the form of the unaccompanied chorus on "The clouds that gather" and a final section dominated by the X theme.

The distribution of themes and musical divisions in the *Ode* confirms Banfield's comment about Somervell's understanding of its sectional nature, and shows the composer's keen understanding of the shifts in mood and tone within the stanzas themselves. Each of the 8 stanzas set by Somervell either has its own section of music, or

has divisions within it at points at which the poetry makes a notable change in mood. Somervell also identified the major emotional states of the poem and developed corresponding themes to match. The roughly chiasmic form of the work (ABCDB'A') discussed earlier in the chapter was a response to Wordsworth's own structuring of the poem. Just as the poet took key elements from the opening stanzas, which were written in his first blaze of inspiration, and reframed them in the closing stanzas of the poem to underline his change of perspective, Somervell read the echoes of stanza 3 and the first part of stanza 4 in the first half of stanza 10, and responded with the Y' and modified Y themes that speak of the poet's enjoyment of nature.

On the whole, Somervell seems to have thoroughly grasped the structural and emotional content of the *Ode* in his setting, but there is one peculiarity that remains to be addressed. As mentioned above, Somervell's Z theme seems to have been the musical signifier for the poet's change of heart at the midpoint of the work, but that theme is almost completely confined to the "D" section of the *Ode*, with only one appearance, in a minor-key version, afterwards. Instead, after the Y'-dominated first half of stanza 10, and the last appearance of the "Radiance" theme, it is largely X, the marker for nostalgia, that prevails. Banfield complains about this, initially, in his comments on the 1907 version of the *Ode*, saying that "nostalgia has the last word; the 'intimations' have hardly been explored at all."¹⁵⁰ However, it is Banfield himself who then hints at a counter-argument in reading the *Ode*. While he seems to believe that the key focus of the poem are these "intimations of immortality," other commentators have focused on Wordsworth's claim to have found a mature worldview to replace the loss of childhood inspiration and have found it wanting. Banfield notes, following Dorothy Sayers on Dante, that:

¹⁵⁰ Banfield, "Immortality Odes," 529.

if one studies the final three stanzas, one becomes uncomfortably aware that Wordsworth, like Dante, ‘involves himself in a good deal of disingenuous shuffling’. Philosophically the optimistic conclusion is satisfactory; poetically, it is not. In short, one is aware that nostalgia cannot be exorcised by a philosophy which stresses its own compensatory features. Wordsworth does not finally convince us, in lines such as the last eight of stanza 10, that what he has gained makes up for what he has lost.¹⁵¹

Nor is Banfield alone in making this assessment. Several decades earlier, H. W. Garrod also noted that “Wordsworth endeavours to persuade himself—and us—that he has replaced this visionary gift by some other gift or gifts...But *does* he?,”¹⁵² and answers that question somewhat in the negative. Wordsworth, according to Garrod, seeks to replace inspiration with a sense of duty that can bind his adult reality to the visions of childhood, but ultimately, duty “is a second-best; we seek support from that power when higher and freer powers fail us.”¹⁵³

Even if one does believe Wordsworth’s assertion that what he has gained can balance his loss, the mature perspective is fraught with melancholy. In discussing Wordsworth’s reference to “The Clouds that gather round the setting sun,” John Hodgson notes that the brilliant color of the clouds at sunset ought to suggest that “our death should be but an awakening and a remembering...a return to the celestial light which is our source and home,”¹⁵⁴ but Wordsworth’s reference to “the sober coloring lent these clouds by his mortality-conscious eye simply overwhelms the bright coloring lent them by the sun.”¹⁵⁵ Banfield notes that the final line, “Thoughts that do often lie too deep for tears,” is “poised between the positive ‘thoughts’ at the beginning and the negative ‘tears’

¹⁵¹ Ibid. The “disingenuous shuffling” quote is from D. L. Sayers, “The Beatrician Vision in Dante and Other Poets,” *Nottingham Medieval Studies*, ii (1958), 15.

¹⁵² Garrod, 119.

¹⁵³ Ibid., 124.

¹⁵⁴ John A Hodgson, *Wordsworth’s Philosophical Poetry, 1797–1814* (Lincoln: University of Nebraska Press, 1976), 109.

¹⁵⁵ Ibid.

at the end,”¹⁵⁶ and while the tension inherent in that juxtaposition “denies the tears their supremacy, it is quite literally the tears which have the last word.”¹⁵⁷

Based on the discussion above, it seems reasonable to support a reading of the *Ode*’s conclusion that is fraught with melancholy. This may be in spite of Wordsworth’s assertion of a new philosophical outlook, or even because of it. Part of the process of growing up that precipitates the poem’s emotional conflict is the process of coming to terms with loss and with the acceptance of death, whether or not one believes in an afterlife of some sort. Wordsworth himself, in a note written about the *Ode*, seems to confirm this when he noted that, “nothing was more difficult for me in childhood than to admit the notion of death as a state applicable to my own being.”¹⁵⁸ Coming to grips with and accepting the loss of childhood inspiration does not preclude Wordsworth from continuing to feel the pain of its loss. It is quite possible that this reading of the poem is what motivated Somervell’s compositional choices, particularly in his setting of the final stanzas of the *Ode*.

The burst of new energy that begins in m. 344 with “O joy!” is largely present throughout the 147 measures of section D, and its positive fruits continue to be shown when Somervell returns to the pastoral mode in the following section without any interruptions by X or X’. Even in section D, however, the oboe solo on a minor-mode version of X at mm. 438–442 suggests that nostalgia continues to haunt the speaker’s mind, and after the dynamic conclusion of the second pastoral section, it is X, with its nostalgic associations, which again comes to the fore. This seems to suggest that for Somervell, the ambiguity of the final stanzas of the poem was a key component of his

¹⁵⁶ Banfield, “Immortality Odes,” 529.

¹⁵⁷ Ibid.

¹⁵⁸ William Wordsworth [citation needed], quoted in Hodgson, 101.

reading. The continued prevalence of X, the theme of nostalgia for a lost childhood, suggests that even if the poet has found a path away from the grief, his nostalgia will remain a part of him. Notably, by the end, it is only X, the positive vision of nostalgia, that remains, while X' and its negative connotations have vanished. Perhaps equally telling in this reading of the piece are Somervell's opening and closing references to the Brahms *Ein Deutsches Requiem*.

These references to Brahms were no doubt deliberate, and perhaps prompted by a similarity between the texts of the two works. Brahms' *Requiem* focused on comfort to the living in the face of death, and its final image is of the dead at peace: "Blessed are the dead. Yes, the Spirit says that they rest."¹⁵⁹ The poet's resolves his dilemma in the *Ode* through his belief that the perspective he has gained by lived experience can equal the value of the lost intimations of heavenly glory from his childhood. Common to both conclusions is a sense of peace achieved while acknowledging the reality of loss. This ending was one of the sections that Somervell subjected to revisions. In adding the final chorus entry on "too deep for tears," perhaps he intended to make the reference to Brahms more overt. As he neared the end of his own life, saw "the clouds that gather round the setting sun," and was more keenly aware of his own mortality, it may be that the images of comfort and resolution in both Wordsworth's poem and Brahms' music may have taken on deeper resonance.

¹⁵⁹ "Selig sind die Toten. Ja, der Geist spricht, dass sie ruhen." Johannes Brahms, *Ein Deutsches Requiem*, mvt. 6. Translation by author.

Somervell, the *Ode*, and Nostalgia

The theme of nostalgia in the *Ode*, particularly as expressed in Somervell's reading of it, ties in to an underlying stream of much of British music and poetry, particularly from the nineteenth century and onward. The word "nostalgia" was coined in the late seventeenth century to describe and lend a scientific cast to the phenomenon of homesickness, although the phenomenon itself is probably as old as urban human civilization. By the nineteenth century it had been redefined to mean a longing for a temporal rather than a physical location, for a vanished youth instead of a lost home.¹⁶⁰ It is almost certainly no coincidence that the term first appeared during the Enlightenment and developed during the modern era, since the mid-seventeenth century and onward saw the beginning of massive social changes and demographic displacements that have only accelerated since, up to and including the present day. Among these were the Industrial Revolution, which triggered population movement towards expanding urban centers, political revolutions including those in the United States and France, as well as the uprisings of 1848, and the expansion of scientific knowledge and the breaking of the hegemony of Christian belief in Western Europe. Nostalgia represented a reaction to these dramatic changes, essentially "emerg[ing] from the shadow of the ideal of progress."¹⁶¹ The nostalgic focus on the natural world, whether in nature unspoiled by humanity or in the pastoral idealization of life in the countryside, was in this view a response to the burgeoning industrialization and urbanization that began in England as early as the eighteenth century and only gathered force in the nineteenth. In the same way, for adults in this urbanizing world, childhood came to be viewed as a state of grace, and

¹⁶⁰ Matthew Riley, *Edward Elgar and the Nostalgic Imagination* (Cambridge: Cambridge University Press, 2007), 5.

¹⁶¹ *Ibid.*, 6.

children were felt to have “a keen imaginative faculty and a special affinity with nature.”¹⁶² In the arts, and especially in literature, these impulses manifested themselves in the pastoral genre, which initially described a specific form involving conversations among shepherds about their work and love lives, to a broader form that implicitly or explicitly contrasted the rural and urban.¹⁶³

According to Matthew Riley’s account, the nostalgia that permeated late-nineteenth century English society was due in part to massive social and political unrest in the period between 1873 and 1914, which is itself now regarded with some nostalgia in light of what came after it. The four decades in question, however, saw a series of economic depressions, the eclipse of Britain’s dominance in manufacturing by Germany and the United States, the Boer Wars, and the growth of the German navy. Meanwhile, society was challenged by concerns over health and poverty, as well as movements such as socialism, Irish nationalism, women’s suffrage, and the decline of power of the aristocracy.¹⁶⁴ Elgar, Somervell, Vaughan Williams, Holst, and many others would have come of age during this era, and been influenced by nostalgic trends in art and literature that strengthened in response to this social upheaval. Indeed, it seems entirely plausible that a link exists between the cultural shifts of the time, the resultant pastoral and nostalgic impulses, and the forces that drove the English Musical Renaissance itself.

The “official” Renaissance, in particular, came into full force during this time period, with the Royal College of Music having been founded in 1882, and discussions of

¹⁶² Ibid., 118.

¹⁶³ Terry Gifford, *Pastoral: The New Critical Idiom* (New York: Routledge, 1999). Kindle edition, location 84–92.

¹⁶⁴ Riley, 8-9. Many of the social shifts were ultimately positive ones, particularly from a modern perspective, but were no doubt unsettling to society at large as they questioned and overturned long-held assumptions about the way things ought to work. One can see parallels in our own society over the ongoing reactions to the Civil Rights movement, feminism, gay rights movement, and the increasingly rapid pace of technological change.

a “renaissance” in English music appearing around the same time. The official Renaissance was predicated not just on a challenge to perceived German musical hegemony, but on a desire to recapture a lost Golden Age of British music that was perceived to have ended with the death of Purcell and the subsequent dominance of German-born composers like Handel, Haydn, and Mendelssohn. In constructing this narrative, “the Renaissance needed to condemn everything from Arne to Sterndale Bennett as useless, decayed—even dead; by extension ‘fallen’ and in need of ‘redemption.’”¹⁶⁵ This longing for the past can be seen in movements such as the Purcell revival, and even more strongly in the renewed exploration of Tudor polyphony and the collection of folksongs, which many English musicians came to regard as “vital, and potentially renewing, areas of the English musical past.”¹⁶⁶ It even appears visually in the statue of Prince Albert on the grounds of Albert Hall, where the mid-nineteenth century Prince Consort appears “clad in Tudor doublet, hose and boots, looking for all the world like a mixture of Shakespeare and [Sir Francis] Drake.”¹⁶⁷

These interests, which Somervell and many of his peers absorbed in some form, manifested themselves in many different ways. For Somervell, one of its manifestations was his promotion of “national songs” as part of the curriculum for students that he advocated as Inspector of Music. Vaughan Williams made early contributions to musical scholarship as an editor of *The English Hymnal* in 1906, which introduced tunes by Tudor composers and tunes derived from recently collected folksongs.¹⁶⁸ The folksong revival, ironically enough, had its origins in nineteenth-century German musical

¹⁶⁵ Hughes & Stradling, 43.

¹⁶⁶ Ibid., 76.

¹⁶⁷ Ibid., 44.

¹⁶⁸ Ibid., 81.

scholarship. It arrived in England by way of a German exile named Carl Engel whose publication of a series titled *The Literature of National Music* encouraged English composers to go out and listen to the songs sung by villagers in rural districts. This challenge was gradually taken up in the succeeding decades, although the later writers downplayed the German origins of the idea.¹⁶⁹ The exploration of songs in the countryside would no doubt have resonated with the nostalgic celebration of the rural life that was prominent in nineteenth century English literature, and came to be increasingly prominent in twentieth century English music. Vaughan Williams recounted hearing a laborer in a vicarage garden of “Bushes and Briars,”¹⁷⁰ a juxtaposition of a semi-natural scene and a lower-class, and therefore presumably closer to nature, figure that seems to echo the images of nature and shepherds in pastoral poetry.

The identification with the land and childhood, and regret at its loss manifested itself in numerous forms in British music of the late nineteenth and early twentieth centuries. For Elgar, identification with both was part of his own personal narrative. Matthew Riley notes that the composer’s letters “are littered with self-conscious references to nature and landscape and their impact on his art.”¹⁷¹ Images of childhood and nature are both present in a famous letter to Sir Sidney Colvin where he claimed that he was “still at heart the dreamy child who used to be found in the reeds by Severn side with a sheet of paper,”¹⁷² which, consciously or not, plays on the Romantic archetype that Wordsworth articulated of the Child as being specially connected to nature and the inspiration that it provides. Critics also recognize instances of nostalgia as being a feature

¹⁶⁹ Ibid., 77-79.

¹⁷⁰ Ibid., 80.

¹⁷¹ Riley, 83.

¹⁷² Elgar, letter to Sir Sidney Colvin, 1921, quoted in Riley, 83.

of Elgar's music. Matthew Riley and Christopher Mark both cite the cadenza in the third movement of Elgar's violin concerto, where in Elgar's own words the violin "sadly *thinks over* the 1st movement"¹⁷³ as such an example, and Mark also notes in a discussion of Elgar's *Dream Children* that "the truncated reminiscence as index of nostalgia is a well-known Elgarian fingerprint."¹⁷⁴

It should not come as any surprise to learn that Wordsworth's *Ode*, with its nostalgic, idealized images of both childhood and nature, was a seminal work that exerted an influence on literature and thought in the nineteenth century and beyond. Lawrence Kramer has noted its "unusually privileged place" in Romantic literature, seeing it as "standing like a horizon behind a whole array of Romantic and post-Romantic poets."¹⁷⁵ Such is the *Ode*'s reputation and identification with lost childhood that it is cited in writings about other British composers like Elgar and Britten, even though they never set it to music.¹⁷⁶ Indeed, given the poem's stature, it is somewhat surprising that only Somervell and Finzi ever set it to music. The fact that both composers took criticism for setting such an important work to music that some critics felt did not match the weight of the text might explain the reluctance of their peers to make any similar attempt. Since Somervell's 1907 version of the *Ode* does not seem to have had any performances beyond its premiere, it is difficult to suggest that the work had much influence on British

¹⁷³ Elgar, letter to Frank Schuster, June 29, 1910, quoted in Christopher Mark, "Elgar and the idyllic: 'By the Wayside' and other perspectives," in *Elgar Studies*, ed. J.P.E. Harper-Scott and Julian Rushton (Cambridge: Cambridge University Press, 2007), 86. Mark discusses the Violin Concerto on pp. 85 and onward, while Riley first discusses it on pp. 1–4.

¹⁷⁴ Mark, 83.

¹⁷⁵ Lawrence Kramer, "The 'Intimations' Ode and Victorian Romanticism," *Victorian Poetry*, Vol. 18, No. 4 (Winter, 1980), 315. <http://www.jstor.org/stable/40002840>, accessed 7/5/2012.

¹⁷⁶ Riley's *Elgar and the Nostalgic Imagination* has already been cited (see p. 118, for example), and Christopher Palmer uses its first stanza as an epigraph to a chapter in *The Britten Companion* about the composer's relationship to childhood. Christopher Palmer, "The Ceremony of Innocence" in *The Britten Companion*, ed. Christopher Palmer (Cambridge: Cambridge University Press, 1984), 68.

music that came after it. However, Somervell's choice of the *Ode* for musical treatment, as well as his choices of texts of his major song-cycles, suggests that he was one of the first composers to tap into the thematic vein of nostalgia that seems to lie beneath a great deal of British music in the twentieth century.

Wordsworth's *Ode* is a complex work, and has lent itself to multiple interpretations and critical opinions. Arguments abound about over issues such as how much stock Wordsworth really gave to the doctrine of pre-existence, whether the "Intimations of Immortality" refer to the immortality of the soul, or of God, or of something more vaguely humanistic. As discussed above, it is also a matter of some debate whether or not readers should believe Wordsworth's assertions that his mature philosophy can really replace the lost inspiration of his childhood. Somervell's reading of the work seems to have answered that question in the negative, or at least implied that the poet's acceptance of his loss did not relieve him of his regrets. Somervell's early song-cycles also contain pointed references to nostalgia and regret, as does the late *A Broken Arc*, suggesting a career-long attraction to these themes, at least for his most important works.

The protagonist of *Maud* emerges from grief and guilt-stricken insanity after the death of his beloved and leaves to fight in the Crimean War. In the final song of the cycle, when the speaker imagines a vision of Maud calling him to battle, Somervell quotes music from a more hopeful moment the fourth song in the work. This musical vision of the past might be seen to either strengthen the speaker's resolve to move forward, or be an indication of his desire for union with Maud in death, but in either case it is an early

and significant example of the nostalgic look backward in Somervell's music.¹⁷⁷ In *A Shropshire Lad*, Somervell orders Housman's poems in such a way as to suggest a similar narrative of a young man going off to war after the death of his lover. The work's penultimate song, "Into My Heart an Air That Kills," touches on themes that resonate rather closely with those of the *Ode*, with references to "the land of lost content"¹⁷⁸ of the speaker's home and implied pre-war youth and innocence, that now "cannot come again."¹⁷⁹ Somervell references this musically by setting the singer on a monotone for the first verse while the piano plays the melody from the cycle's first song, "Loveliest of Trees," which was set in that lost period of youth, and then having the singer pick up that melody in the second stanza.¹⁸⁰ Musically, it resembles the recall of the baritone melody by the cello solo beginning at m. 237 in the *Ode* while the baritone sings a countermelody before joining the main tune, and it serves a dramatically similar function in looking backward regretfully at something that has been lost.

This predilection for nostalgic texts and musical explorations of nostalgia and regret is certainly, at least in part, a personal one for Somervell, although it is interesting that the first instances of these, up to and including the first version of the *Ode*, came at a point of general success and acclamation in the composer's career. The initial failure of the *Ode*, however, almost certainly made the work itself a locus of nostalgia and regret in Somervell's own life, and the divergence of the mainstream of British composition away from his preferred style may have contributed to a feeling of isolation and regret about

¹⁷⁷ L. Hughes, "From Parlour to Concert Hall," 125, 127. Hughes points out that Somervell wrote the "earlier" song several years after the Epilogue, and deliberately used the passage in question to link them together.

¹⁷⁸ A.E. Housman, "XL. Into my heart an air that kills" from *A Shrophshire Lad*. <http://www.bartleby.com/123/40.html> (accessed 7/12/2012), Line 5.

¹⁷⁹ Ibid., Line 8.

¹⁸⁰ A.V. Butcher, "A.E. Housman and the English Composer," *Music & Letters*, vol. 29, no. 4 (October 1948), <http://www.jstor.org/stable/730021> (accessed 7/12/2012), 331.

that part of his life. Certainly, the appearance of the *Ode*'s main theme in *A Broken Arc*, when the narrator wishes he could turn back the clock to his youth before he and his friend had a fatal falling-out, suggests that the earlier work remained in Somervell's mind as an icon of nostalgia for the lost past. Banfield's suggestion, cited in the Introduction, that Somervell was motivated to set the *Ode* in the first place in part by a sense of isolation from his contemporaries is probably refuted by the fact that Somervell was still within the bounds of prevalent musical style at the time, but by the end of his life, it carries greater weight.

It is difficult to know whether Somervell's setting of the *Ode* had any influence on later composers. Although the work was available as a piano/vocal score, the apparent lack of performances following its premiere suggests that few who had not been present at the Leeds Festival in 1907 would have heard much about it. In the area of most possible direct influence, Finzi's 1950 setting of the *Ode*, there is no clear connection. In his 1975 article, Banfield noted the similarities between the two works in terms of length, scoring for chorus, soloist and orchestra, use of a one-movement structure, and decisions about which stanzas of Wordsworth's poem to cut, but concluded that it was unlikely that Finzi knew the earlier setting.¹⁸¹ Writing several decades later on the subject, he noted that Finzi's wife could not recall the composer ever mentioning Somervell's setting, although he was more hesitant in concluding in favor of a lack of connection. He brought up the fact that Vaughan Williams, the dedicatee of Finzi's setting and a friend and mentor to the younger composer, certainly should have remembered Somervell's setting since he would have been present for the premiere.¹⁸² Barring some new evidence, the

¹⁸¹ Banfield, "Immortality Odes," 528.

¹⁸² Banfield, *Finzi*, 382–383.

question will have to remain open, although the similarities between the works and the common connection with Vaughan Williams certainly hold out the possibility of a link. Outside of this possible connection, the themes of nostalgia and regret, and the idealization of nature and of childhood that the *Ode* articulated, continued to resonate strongly in British music and culture.

Following the Great War, the upheavals that had taken place in previous decades probably seemed like a pleasant memory by comparison. After the devastation of the war years, the nostalgic impulse in British music took on a darker cast, as composers, writers, and artists wrestled with the loss of friends and colleagues on the battlefields. Vaughan Williams wrote his *Pastoral Symphony* in the English Pastoral style he had helped to pioneer, but for the composer and at least some listeners, the context altered the music's impact. The composer wrote that the Symphony was inspired by the landscapes he had seen while serving as an ambulance driver in France, which were beautiful at times, but would have been broken up by the horror of battle and its aftermath, and wrote in letter that it was "really war-time music...it's not lambkins frisking at all as some people take for granted."¹⁸³ For some listeners then, instead of the English countryside, "Vaughan Williams must have hoped that...it would evoke the unsettling stillness war leaves in its wake." The loss of innocence lamented in the nostalgic viewpoint was made even starker when what was lost was not just the idealized past, but the lives of compatriots and friends.

The uncertainty of the interwar years saw a renewed nostalgic impulse, which had effects on musical culture. The canon of Elgar's masterworks seems to have been defined

¹⁸³ Ralph Vaughan Williams, letter to Ursula Wood, October 4, 1938. Quoted in Eric Saylor, "'It's Not Lambkins Frisking at All': English Pastoral Music and the Great War," *The Musical Quarterly* 91, 1–2 (Spring-Summer 2008), 48.

in the 1930s, and his patriotic music was largely downplayed in favor of less militaristic symphonic music. This also appears to have been the era in which Elgar's "Englishness" began to be primarily defined by commentators in respect to his relationship to the countryside as opposed to the ceremonial nature of some of his music.¹⁸⁴ It is uncertain what effect the war years had on Somervell, who was in his 50s by the start of the conflict and did not serve in the military. He did remark on the musical backlash produced by the war in a speech given sometime between 1914 and 1918, sarcastically comparing the argument that England ought to give up on music because their enemies were a musical nation to the idea that if a murder was committed with a sharp knife, that only blunt knives should be used henceforth.¹⁸⁵ In the same speech, he also made reference to the terrible death toll, particularly on the young, and to the economic difficulties and resultant cuts in music education that were sure to follow.¹⁸⁶ It seems hard to imagine that he was not affected by the war, and one might be tempted to see some reflection of it in the dark story of *A Broken Arc* had Somervell not explored similar themes in his earlier, pre-war cycles.

The themes of the *Ode* also find resonance in the career and interests of Benjamin Britten, in whose works the theme of childhood and innocence is a recurring motif. As previously noted, such is the preeminence of Wordsworth's poem in discussing these themes that Christopher Palmer used it as an epigraph to a chapter in *The Britten Companion* dealing with Britten and childhood. However, it seems unlikely that there was ever any direct link between Britten and Somervell, or that he would have known

¹⁸⁴ Riley, 82.

¹⁸⁵ Arthur Somervell, "Inaugural Address" (at an education conference, ca. 1914-1918), in Cox, *Somervell*, 102-103.

¹⁸⁶ *Ibid.*, 104-105.

Somervell's setting of the *Ode*. Born in 1913, Britten's early schooling took place during Somervell's tenure as Inspector of Music, and his teachers might have been influenced by Somervell's ideas in training and curriculum, but it seems more likely that his mother and his private teachers were the strongest influence in his musical upbringing. Palmer argues that Britten felt that he had experienced a fall from grace and a loss of childhood innocence, probably relating at least in part to his homosexuality and attraction to adolescent boys, and this seems to have informed his musical choices. The plot of *Peter Grimes* revolves around the title character's real or perceived threat to boys in his community, and Britten was drawn to poets like Hardy and Blake, who touch on themes similar to those of the *Ode*.¹⁸⁷ However, any connection between the two composers was more likely the result of a shared cultural background and literary interests, which were amplified by Britten's own biography and personality, rather than a direct link.

It is difficult to say what influence Somervell and his setting of the *Ode* may have had on the British musical culture that followed. Given the relative scarcity of information about Somervell's life and his interactions with other composers, most attempts at connection must at present remain speculative. In the broadest sense, there is perhaps a spiritual kinship between Somervell and many of his contemporaries and successors, all of whom seem to have absorbed in some fashion the nostalgic impulses of the Romantic era in England, in particular a fascination with the countryside and an idealization of childhood. Somervell's own affinity for these themes manifested itself in his first great song cycles, *Maud* and *A Shropshire Lad*, both of which were popular

¹⁸⁷ Palmer, 68–69. Hardy, of course, was almost certainly influenced by Wordsworth, while Blake was an older contemporary who touched on similar themes. It is probably no coincidence that Parry's setting of Blake's *Jerusalem* with its reference to England's "dark, Satanic Mills," written in the midst of the Great War, became one of his most popular and enduring works.

enough in the early twentieth century to have most likely exercised an influence on later composers. As for the *Ode* itself, perhaps Somervell's most important and personal articulation of those themes, it is hard to say how much influence it may have had, given the brief lifespan of the original version and the nearly complete obscurity of the revision. However, Somervell's willingness to approach the major works of English literature for setting in songs and choral works may very well have helped to set a pattern that helped to inspire and encourage later composers to do the same.

Conclusion

Sir Arthur Somervell died in 1937, about three years after completing the manuscript to his revision of the *Ode*. His legacy as a composer remains difficult to assess. When he is discussed at all, he is generally praised for his song cycles, which are acknowledged as being dramatically powerful and trailblazing works in English music. However, he is also dismissed for writing in an outdated style compared to his contemporaries, without much discussion of that style or its relationship to other British music of its time. When a relationship is noted, it is often to simply cast him as an imitator of the equally outdated Stanford and Parry. By the end of his life, in the face of the compositional developments of Vaughan Williams, Holst, Walton, and even the young Benjamin Britten and Michael Tippett, his music appears to have largely fallen out of the public consciousness, although his smaller works for chorus were still receiving scattered performances. What Somervell himself felt about this development is unknown, although his wife, writing a letter home after a performance of her husband's small-scale choral work *Christmas* in France, noted rather wistfully that "I'm glad to say [they] loved his music...and understood it as alas! it has never been understood, except by certain individual people, here."¹⁸⁸ He did have some admirers in British musical circles, most notably Donald Tovey, but he was by and large outside of the mainstream, and seems to have never been part of either the Elgar or Vaughan Williams circles. Cox considers him to have been "one of the last torchbearers of the Stanford-Parry project...firmly within the Schumann-Brahms tradition."¹⁸⁹

¹⁸⁸ Edith Somervell, letter 1/29/1934, quoted in Cox, "Somervell," 34.

¹⁸⁹ Cox, "Somervell," 35.

All this being said, however, an examination of the information available on Somervell leaves many questions unanswered. To my knowledge, there is not even a complete record of his compositional output. Brian Horne has catalogued Somervell's art songs in his dissertation. Other scholars offer partial lists of his works, but each one contains gaps. Cox, for instance, makes no mention of a later *Mass in d-minor* that is listed in the Grove Online article on the composer, while that article has very few shorter works listed, and both make no mention of shorter choral works by Somervell that appear in Google searches or are listed on the back covers of his out-of-print large-scale choral works. Furthermore, with the exception of Horne, no one seems to have conducted a particularly broad study of Somervell's works, and no one has addressed his output outside of the art-song genre in any great detail. Even when works outside of the song repertoire are discussed, as a number of them are in Cox's overview of the composer's life and works, any discussion of them is drawn from contemporary reviews, and oftentimes not from the study of the works themselves, in part because many of those works are out of print and difficult to access. A comprehensive study of the composer's life and works would be valuable, but to date, nothing of the sort has appeared.

The question might be raised as to whether or not Somervell is important enough to merit such study—he is, after all, generally regarded as a minor composer whose style quickly became outmoded even in conservative-leaning England as the twentieth century wore on. However, this assessment, and the implied dismissal within it, ignores both Somervell's impact on his era and what can be learned from his era's impact on him. As a composer, Somervell enjoyed a period of general critical respect that lasted from his first large-scale works in the mid-1890s through the first few decades of the twentieth century.

As previously mentioned, piano and organ transcriptions of the second movement of his D-minor symphony were popular works in the interwar years, and a number of his shorter choral works, including *The Forsaken Merman*, *The Passion of Christ*, and *Christmas*, seem to have remained in the repertoire of at least some smaller choirs until the mid-twentieth century. More significant, perhaps, were his contributions to English song literature. He was quite possibly the first English composer to have notable success as a composer of song-cycles. Writing in the early twentieth century, J. A. Fuller-Maitland claimed that his major cycle *Maud* was in the repertoire of every baritone, and while this is no doubt an exaggeration, it does suggest the magnitude of Somervell's success in this field.¹⁹⁰ The theory that his *Shropshire Lad* setting might have sent Vaughan Williams to Housman's poetry has already been mentioned, and it is not unreasonable to suggest that the success of Somervell's vocal cycles may have been an inspiration for younger composers to try their hands in this genre. If that is the case, then his contribution to the history of English music in the twentieth century is a significant one indeed.

As for the *Ode* itself, this study and new edition of the revised version will hopefully reveal it as a substantial setting of a substantial text, with interesting and well-crafted writing for chorus, orchestra, and soloist alike, that deserves wider recognition and performance. Some aspects of its construction, notably what appears to be at least a partial utilization of Leitmotifs as discussed in Chapter 3, might also help to recast our image of Somervell to show a composer of greater ambition than many have thought. While his harmonic language certainly falls within the Schumann-Brahms tradition, the fact that he reached for a "progressive" Wagnerian device for the most significant of his choral-orchestral works suggests a willingness to push his own boundaries in an attempt

¹⁹⁰ J.A. Fuller-Maitland, *English Music in the XIX Century* (New York: E.P. Dutton, 1902), 256.

to create a greater musical unity in setting a text that he held in high regard. That attempt does fall short in some respects, particularly regarding Somervell's use of the primary theme, which does start to feel somewhat repetitive in a work of only 30 minutes or so in length. However, the fact that he made the attempt at all ought to complicate the standard picture of Somervell as an unswerving traditionalist. Coupled with his importance to the English song-cycle as a genre, this paints a portrait of a composer who was in some respects a trend-setter, and perhaps somewhat more connected to developments in English music than is often suggested, even if a more conservative harmonic and formal language was the world in which he felt most at home. In addition, he was one of the first composers to tap deeply into the themes of childhood, nature, and nostalgia that would constitute a significant thematic touchstone for many British composers who followed him. Hopefully, with time and further study, Somervell's true place in British musical history may be more clearly assessed, and his output as a composer might be more closely examined. This study may well reveal other works, like the *Ode* in its revised form, that are worthy of the attention of performers and conductors today and in the future.

Appendix A – Critical Notes for the Edition

General Commentary

Since the revision of the *Ode* was never published or performed, and, to the knowledge of any commentators, never even entered the process of publication, the correction of errors in the manuscript that would have occurred during the various proofing stages never took place. In creating this edition, I have sought to correct perceived errors based on evidence within the score, such as reference to doubled parts, harmonic context, Somervell's general habits of phrase marking, and so on. I have been on occasion able to refer to the published edition of the 1907 version of the *Ode* as a reference. However, that edition, a piano/vocal score, sheds little light on the instrumental parts, and the choral parts have been extensively altered, so this was sometimes of limited utility. However, I have adapted the rehearsal numbers from the 1907 version, and have filled in many dynamic markings for the baritone solo, which are quite sparse in the 1934 manuscript, from the published score of the earlier version. All added dynamic markings and written indications ("arco," "pizzicato," tempo markings, etc.) are noted in the score with parentheses, as are occasional "courtesy" accidentals.

Measure(s)	Instrument(s)	
3	Horn 2	Added pianissimo mark to match overall dynamic of the orchestra.
4	Bassoon 2	In the manuscript, slur appears to go to rest, and it is unclear if intended to continue into next measure. This may reflect a crossed out initial idea for bassoon part. I have marked the slur as only connecting the dotted-half F# to the half-note E.
4	Violin 2	Added tie between dotted-half B's, since the line is doubling the Violin 1 part, which has the tie, at the octave.
8	Bass	Added "arco" to beat 6. The bass begins playing slurred lines in octaves with other string parts at this point, suggesting a change back to bowed playing; additionally, Somervell indicates "pizz" a second time at m. 11, suggesting that he accidentally omitted the arco marking here.
9	'Cello	Added slur over last three eighth notes in measure. The slur appears in all other string parts, which are all playing in octaves, suggesting an accidental omission.
10	Flute 1	The slur covers beats 3–5. Its length in the manuscript is slightly ambiguous, but the flute 2 and other woodwinds, which play a similar rhythm, have slurs from beats 3–5.
10	Bassoon 2	Changed beat 5 C in manuscript to C#. All the wind doublings at beat 5 (fl 1, ob 2, cl 2), are playing C#.

		so it seems likely that the composer unintentionally omitted the accidental.
11	Clarinet 1 and 2	Changed cl 1 pitches in first three beats from G5, A5, Bb5 to Bb5, C6, D6, and cl2 pitches from Eb5, F5, G5 to G5, A5, Bb5. The flute, oboe, clarinet and bassoon are playing in octaves from mm 9–12, but for these three pitches, Somervell has the clarinets playing a different set, one note of which (the cl 2 concert C on beat one) does not fit the harmony on that beat. I believe that Somervell mistakenly wrote the sounding pitches instead of the written pitches, perhaps because the oboe part plays those sounding pitches.
11	Viola	The violins, which are playing the same rhythmic pattern with the same phrasing, have this diminuendo, suggesting that its omission in the viola part was accidental.
11	‘Cello, Bass	Added staccato marking to beat 1 quarter note. Staccato marking is found in all other string parts on this beat, and they have all been playing with identical articulation marks up to this point.
12	Violin 1 & 2	Added piano mark at beat 5. The other strings all have the piano indication at this point, and have the same dynamics and phrasing in the next two bars, suggesting an accidental omission.
12	Bass	Added arco and diminuendo on beats 5–6, omitted slur over barline. The diminuendo appears in all of the other string parts. The arco is again suggested by the long, slurred notes being played in successive measures. The slur over the barline does not appear in any other string parts; furthermore, it is at the end of a page in the manuscript, and when Somervell writes a tie or slur over the page, he generally draws the end of the slur on the following page; there is no end of the slur drawn at the beginning of m. 13.
12–13	Flute, Oboe	Slur extends from 12/4–13/1 in both parts. There is a slur between 12/4 and 12/6 in both parts, but it appears partially erased and replaced by the longer slur, which also appears in the rhythmically identical clarinet part.
14–15	Horn 3 & 4	Added dynamic markings to match Horns 1 & 2. All horns are playing interlocking and rhythmically similar parts; it seems likely that Somervell intended the markings between the two horn staves to be for all horns.
17	Horn 1	Added “I.” marking above Horn 1. Somervell draws

		a rest on the lower part of the bar for Horn 2, so the mark is added for consistency and as a confirmation.
20	Horn 2	Added slur over beats 1–5. Horn 1 is slurred and playing same rhythm. The clarinet and bassoon, which have similar rhythms, are also slurred.
21	Violin 1	Added dot to first half note. Without it, there were only 5 beats in a six-beat bar, so this was clearly an omission.
21	Bass	Retained slur over beats 1-4, as it may indicate phrasing within the pizzicato articulation.
22–23	Flute 1	Slur from 22/4–23/3. In the manuscript, it appears that Somervell drew the slur to 23/1 and then corrected it. In addition, the ob 1 part, which doubles fl 1, carries the slur to 23/3.
24	Horn 2	Changed beat 3 B# to B-natural. A concert E fits the F# dominant seventh sonority on this beat, while a concert E# would not, suggesting that the sharp was an error.
25	Horn 2	Added slur over beats 1-3. Every other instrument playing this figure has a slur (flute, oboe, clarinet, horn 3). While it is possible that the omission was intentional to create some contrast in articulation, an accidental omission of the slur seems more likely.
26	Horn 4	First note in measure is a half note F#. The photocopied manuscript is unclear, but it appears that the second beat F# quarter note has been crossed out.
26	‘Cello, Bass	Added “ff” marking on beat 4. There is no mark given at peak of crescendo, but all other parts have the "ff" marking, and all strings reach it at about this point.
26	Clarinet 2, Viola	Changed concert G# at 26/5 to G-natural. The G# creates an un-idiomatic clash against the G naturals playing on the bassoon 1 and trombone 3. I believe that the G-natural is the correct note, since it creates an A7 chord that resolves to D-major on the downbeat of 27.
28	Bass	Added dot to half note on beat 1. The lack of a dot creates a five-beat measure, and the identical ‘cello part has the dot, so its omission was clearly an error.
31	Horn 1 & 2	Added “à 2” marking. None is given, but there are no rests shown for either horn 1 or horn 2.
32	Clarinet 1	Added piano marking. The manuscript is somewhat unclear, and the mark could also be a crossed-out notehead, but a piano indication would fit the progression of dynamics up to this point and is

		therefore the likelier conclusion.
36	Viola	Added crescendo under beats 1-2. The violin 1 and 2 have this marking, and all three parts share all their other dynamic indications in this passage, making it likely that the omission was an error.
36	Horn 3	Changed “I.” mark in manuscript to “III.” This was probably a composer error, or just intended to indicate the top voice. Altered for clarity.
45	Bass	Beat 3 eighth-note is a B-natural. The note is somewhat unclear in manuscript, but a C would not make sense in the context of the B-minor harmony on this beat.
45–46	Viola	Slur carries over barline. Violin 1, violin 2, and ‘cello all have a slur mark carrying over the page here, and have the slur mark beginning on the next page, suggesting that the lack of an end of a slur on the next page was an omission.
46	Clarinet	Added “pp” marking. The other entering parts (bassoon, horn 3 & 4) are marked “pp”; also, last given dynamic for clarinet was pp (m 36).
46	Horn 3 & 4	Horns enter on beat 3. The manuscript has a half rest followed by what appears to be an eighth rest, followed by an eighth-quarter-eighth syncopation, which adds an extra eighth-note to the bar. The slurring is also somewhat odd, with a cross-out in the horn 4, and an unclear slur in horn 3. I have regularized the measure to a half rest, followed by eighth-quarter-eighth-tie over barline to eighth-dotted quarter. A tie between the first two notes in horn 4 is also peculiar, given that it is not duplicated in the horn 3 part, with which it is in octaves, so it has been removed.
47–48	Bassoon 1	Slurs on eighth-note groups on 47/3, 47/4, 48/1, 48/2–3. The manuscript is extremely unclear at this point, and it is difficult to tell if some markings were erased. However, this matches the phrasing of the clarinet 2 part, which is playing homorhythmically in 3rds with the bassoon 1. I have omitted a slur between the second eighth of 47/3 and the first eighth of 47/4 because it does not fit the pattern; however, this may be in error.
49	Viola	Added slur over beats 3-4, and a diminuendo from last eighth of 49 into 50. The other upper strings have this slur and diminuendo; in particular, the viola is playing the same rhythm as the violin 2, so I have adjusted the phrasing to match.

52	Bass	Added staccato dot to beat 1 quarter note. In this measure and the next, 'cello and bass are playing in octaves or at the unison with the same articulation, so the omission of the dot was likely an error.
54	All	Added "a tempo" mark. There is a ritard in m. 53, but with the return of the main theme in this measure, there should probably be a return to the main tempo.
59	Horn 3	Changed "I" mark to "III"; as with the previous instance of this event at m. 36, this is done for the sake of clarity.
60	Bassoon	Added bass clef before bassoon entrance at 61/4. The part makes no harmonic sense in tenor clef, and should be doubling the bass, suggesting that the omission of the clef change was an error. In addition, on the following page, the part is written in bass clef.
62–63	Viola	Added crescendo from 62/3–63/2. The viola and violin 2 are playing inversions of the same part, and have the same phrasing, suggesting that they should also have the same dynamic contour.
63–64	'Cello	Slur from 63/3 to end of 64/2. This is not clear in the manuscript—there is a slur at 64 that appears to come over the page from 63, but no initiation of the slur on 63 (there is a tie, which is also shown at the beginning of 63). It may be that the slur was erased, but from the photocopy it is unclear. Without examining the original copy of the manuscript, it is difficult to make a determination.
65–68	Flute 1, Oboe 1	Multiple phrasing indications. The phrasing in these passages is extremely unclear. Should the phrasing of all instruments match the oboe 1 in 65–66, or should the longer phrase of the flute be the model? Further complicating matters is that the flute also has the oboe markings, and both instruments have both sets of phrasing indications in 67–68! Later appearances of this motive, such as in the oboe and bassoon at m. 106 have the shorter phrasing indications. It looks like the shorter phrasings for flute and oboe may have been erased, but the matter is sufficiently vague that the original manuscript should be consulted before making a decision. As it is, the phrasing indications in the edited score have been left exactly as they appear in the manuscript.
67	'Cello	Added staccato dot to beat 4 quarter note. The 'cello and bass are playing in octaves at this point and the

		bass has a dot, so it seems likely that the lack of a staccato marking on this beat was an error.
67	Violin 1	Changed tremolo from 32 nd -notes to 16 th -notes. The violin 1 and 2 parts are playing homorhythmically, and the violin 2 is playing a 16 th -note tremolo. Furthermore, both parts are playing 16 th -note tremolos for the next five measures, so this is most likely an error.
67	Baritone Solo	Changed A-flat dotted-quarter on beat 1 to A-natural. The orchestra is playing an F-major chord on this beat, and the viola, which is doubling the baritone solo, is also playing A-natural.
68–69	Clarinet 1	Multiple phrasing indications. See note above on mm. 65–68 for flute 1 and oboe 1 for details.
69–70	Harp	Somervell drew three crescendo marks: above the top harp staff, below the bottom harp staff, and between the two staves. This seemed redundant, so only the middle crescendo mark has been retained.
70	‘Cello, Bass	Added quarter note E-flat on beat 4. Somervell omitted the last beat of the bar, and adding a quarter note continues the pattern of notes on beats one, two and four that has prevailed over the past five measures and will continue with the cello in m. 71.
70	Bassoon	Added “mf” mark. This is the overall dynamic level of the orchestra at this point, and the bassoons have been resting for five measures, and were at a softer dynamic in their last entrance.
71	Oboe	Added forte mark. This seems likely to have been an accidental omission, as Somervell has the flutes and oboes playing in octaves and sharing dynamics and phrase indications, and the flutes have a forte mark in this measure.
71	Horn 3 & 4	Added quarter rest on beat 1. This was a clear error in the manuscript.
71	Soprano	Added slur on beat 3 eighth-notes to match phrase indication in the previous two bars.
72–73	Violin 1	Regularized all sextuplets to 16 th -notes. Somervell wrote a mixture of 16th and 32nd note sextuplets, while the violin 2 (which is in unison with violin 1) has only 16ths. As this makes more sense rhythmically, it seems likely that the 32nd-note sextuplets are in error.
72–73	Viola	Added slurs over all groupings. In m. 72, the viola is playing in unison with the violins, so it seems reasonable that they should have the same articulation. This is more ambiguous in m. 73 when

		they are playing in groups of sixteenth notes, but slurs have been included to preserve the overall texture.
73	Trumpet	Added “à 2 mark.” Somervell writes this at 74, but there is no indication given that only the first trumpet should play at 73. With the trumpets entering forte and then making a crescendo to fortissimo, it makes somewhat more sense to have both trumpets enter here.
73	Violin 2	Eliminated final note from grouping on beat 2. These are sextuplets, and Somervell had added a seventh note to the end of the group. The error is further confirmed by the fact that violin 1 and violin 2 are playing in unison during this passage.
75	Timpani	Changed whole note to dotted half. Somervell writes a whole note in the manuscript, but places a quarter rest at the end of the measure, and the trumpet, trombone and tuba all play dotted half notes in this bar, suggesting that this is the correct rhythm.
75	Violin 2, Viola	Added fortissimo mark. All instrumental parts have the fortissimo marking, so the omission of a “ff” in the violin 2 and viola was likely an error.
77	Bass	Added pianissimo mark. The bass has had the same dynamics and dynamic contour as the ‘cello for the past several measures, so the addition of this dynamic seems appropriate.
78	Bassoon	Added “f” mark. The manuscript is not clear about whether on or both bassoons should play; however, this phrase is an exact duplicate of mm. 45–46, where only the first bassoon plays.
78–79	Bassoon	Extended slur to 79/2. It appears that Somervell pasted in a replacement bar here, but did not re-enter the slur. As noted above, this phrase is identical to its previous appearance at 45–46, which contains the slur, so it is likely that the lack of the slur was an error.
78–79	Viola	Added slur over barline. See note above (bassoon mm. 78–79) for reasoning.
81	Viola	Added piano mark to correspond to dynamic in violin parts, which are playing homorhythmically with viola.
82–83	Viola	Added slur from 82/3–83/1. See note above for m. 49, viola.
88	Horn 4	Changed half-note A to whole note. Somervell draws a stem on the note, but no rest, suggesting that this was an error, since all the other horns are

		playing whole notes.
89	Bassoon, Violin 2, Viola, Bass	Added pianissimo mark. All other parts are listed at this dynamic, and there is nothing to suggest they should be louder (even the crescendo in the viola and bass is not evidence, because the same crescendo in the oboe 1 at 88 is followed by a <i>pp</i> marking at 89).
89	Bass	Added “senza sordini” indication. All the other strings remove their mutes at about this point, so it seems logical that the cb should as well; there is also no later “senza sordini” marking between here and the next time mutes are used.
89–90	Viola	Added slur between 89/3 and 90/1. The slur is found in all the other string parts except the bass (which is playing pizzicato in contrast to the other, arco, parts); in particular, the shared rhythms with the violin 2 and ‘cello suggest that the omission was an error.
90	Bassoon	Eighth note on 90/2. Somervell writes a quarter note, but draws two eighth rests and a dotted quarter rest after it, suggesting that this was an error.
90	Violin 2	Added staccato dot to eighth-note at 90/2. The viola and cello, which have the same rhythm, have a staccato dot on this beat.
90	Clarinet	Added pianissimo mark. This is the overall dynamic level of the orchestra, and the level of the clarinets’ last entrance. It is added as a courtesy.
90–91	Violin 1, Viola, Bass	Slur carries over barline. Somervell draws a slur extending out past the bar at the end of 90 (the end of a manuscript page), but no end of the slur at 91. However, he does end the slur in the cello, and has a slur over the barline in all parts in a similar phrase in 92-93, suggesting that this was an omission.
90-91	Violin 2	Added slur over barline. See note above for reasoning.
91	Oboe	Added “à 2” indication. Both flutes enter in unison with the oboe at this measure, so it seems likely that the second oboe should join to balance.
91	Viola, Bass	Added staccato dot to eighth note at 91/3. All other string parts, which are playing homorhythmically, have this articulation.
96	Oboe	Added slur between quarter note and eighth note at 96/2. The flute has this slur, and flute and oboe have had the same phrasing up to this point.
97	Violin 1	Removed staccato dot on dotted quarter at 97/3. All strings are playing in octaves, pizzicato, and none of

		the other parts have this articulation, suggesting that it was an error.
97	Viola	Added forte mark. All other string parts, which are playing in octaves, have this dynamic indication.
99–101	Oboe, Clarinet	Added staccato dots on all notes. This is somewhat conjectural, but the doublings in the bassoon and horn suggest that Somervell intended this as the general articulation and simply didn't indicate it in the repeated notes of the oboe and clarinet after setting up the pattern in m. 99.
99–101	Bassoon, 'Cello, Bass	Added crescendo. All other parts have this dynamic change, and there does not seem to be any reason why these lower parts should not crescendo as well (particularly since the low strings are playing in octaves with the upper strings).
101	Horn 3 & 4	Added staccato dots over all notes. In the first beat, there seems to be no reason to break the established pattern of staccato marks for this figure, the second beat has a staccato indication, and the third should have the same articulation as the other notes in the chord.
101	Horn 3 & 4	101/3 is an eighth-note with two eighth-rests. Somervell draws the note as a dotted eighth, but shows no rests, making his intentions somewhat ambiguous. As such, it seems reasonable to keep the length and articulation the same as the other notes in the chord (bassoon, horn 1, 2, among others).
102–103	Oboe	Added slur from 102/3-103/1. The flute and clarinet 1, which are in octaves or unison with the oboe, have this phrasing.
104	Alto	Added slur over first two eighth-notes in 104/3. These two pitches cover one syllable, and the equivalent pitches in the soprano 2 are slurred.
108	Soprano 2, Alto	Added slur over first two eighth-notes of 108/3. These two pitches cover one syllable, and Somervell's usual practice is to write a slur in such instances.
109	Violin 2	Added slur between last eighth-note of 109/1 and first eighth-note of 109/2. The violin 1 and 2 are playing in octaves with otherwise identical phrasing, and both parts have slurs at the equivalent point between the last eighth-note of 109/2 and the first of 109/3, so this omission was probably an error.
110	Bassoon	Added a trill to the first eighth-note of 110/2. The bassoon and oboe are playing in octaves with identical phrasing (and the bassoon has a trill at an

		equivalent moment in 106, when it is also in octaves and sharing phrasing with the oboe) suggesting that the omission was accidental.
111	‘Cello	Added diminuendo. All other parts have a diminuendo at this point, so it seems reasonable to include one for the ‘cello.
124	Bassoon	Added a dot to B-flat half note beginning on 124/1. Given the 9/8 time signature, the omission of the dot was a clear error.
127	Flute	Added “à 2” indication. Since the winds are all playing fortissimo, and the flute splits into parts several bars later at 134, it seems reasonable to assume that both flutes are playing here.
127	Bassoon	Added fortissimo mark. All instrumental parts are fortissimo at this point, so the lack of a "ff" in the bassoon was likely an accidental omission.
131	Violin 1	Added slur to last three eighth-notes. The violin 2, which is doubling violin 1 at the octave, has this slur, and the viola, which has a similar figure, is also partially slurred, suggesting that the omission was an error.
133	Viola	Added diminuendo. The other upper strings, which share phrasing indications with the viola, have this diminuendo.
134	Bassoon	Added staccato dots over eighth-notes in 134/2. The oboe and clarinet, both doubled by the bassoon at the octave, have this articulation.
135	Horn 3 & 4	Added forte mark. Since the first and second horns are playing forte, this seems like a reasonable marking.
135	Violin 1 & 2	Changed B-flat on fourth 16 th -note of 135/3 to B-natural. In both cases, the B below middle C in 135/1 is natural, and B-naturals are indicated in the violin parts in the next measure as well, so it seems reasonable to assume a B-natural was intended here.
135	Violin 1 & 2, Viola	Added 9/8 time signature. The rhythms, which show a return to a three-eighth-note subdivision, indicate a change back from 3/4 to 9/8 (the viola part has been changed from three quarters to three dotted quarters for the sake of clarity, since it is clearly back in 9/8 in the next bar, and the change does not affect its rhythm).
135-136	Viola	The slur extends over the barline. These two measures occur at the end of one page and the beginning of the next. There is a slur extending past the end of 135, but no connecting slur on the next

		page at 136. The other upper strings do slur over the page, suggesting that this phrasing should also apply to the viola. If it proves problematic in performance, however, the slur could end on the last pitch of 135 and the first note of 136 be taken on a new bowing.
136	Horn 1	Removed dots from quarter notes. Since the horns are in 3/4, the presence of dots was an error.
137	Timpani	Added forte mark. The crescendo from pp begun in 135 has no definite endpoint, but the rest of the orchestra is playing forte or fortissimo at this point (depending on balance issues, the timpani could also play fortissimo at this point).
138–139	Oboe	Added slurs. The oboe is doubling the flute at the octave, so it seems reasonable that they should have the same phrasing (as they do at m. 137 and again at mm. 140–141).
139	Violin 1	Retained E-flat on beat 1. Somervell crossed out this note, leaving only the Ab ₄ , but the next two beats are double-stops with an E-flat as the upper note, so the removal of the first E-flat does not seem logical. The upper note has been retained for reasons of consistency, but conductors who choose to remove it would have justification in Somervell's markings.
142	Violin 1	Added slurs over groupings at 142/1 and 142/2-3. The homorhythmic violin 2 and viola parts have this articulation, and all three parts share phrasing indications in mm. 140–143, so the omission was probably an error.
142–143	Clarinet	The slur carries over the barline. The trombone 1 and 3, which are doubling the clarinet parts, have the connecting slur on the following page; the clarinet lacks the connecting slur, but the start of the slur at the end of the manuscript page reaches out past the barline. It is likely that the lack of a connecting slur on the following page is an error.
143–144	Soprano 1 & 2, Alto	Added forte marks at entrances. The orchestra dynamic at this point is forte, and would completely drown out the voices if they remained at their last noted dynamic of pianissimo. Somervell did note a forte in the equivalent point in his original version of the score (p. 14), so there is precedent for this decision.
144	Flute, Oboe	Added forte mark. All other parts are forte at this point, and there is no reason for these two parts to have a different dynamic level.
144–145	Horn 2	Added tie between 144 dotted half-note C and 145/1

		quarter note C. This is not written in the manuscript, but the horn 3, which is playing homorhythmically in thirds with horn 2, has this tie. The addition is conjectural, but seems reasonable for the sake of consistency.
146	Flute, Clarinet	Added fortissimo mark. All other parts are marked fortissimo at this point, so the marks are added for consistency and balance.
146	Oboe	Added staccato dots on the second and third eighth-notes of 146/3. All other wind parts, which are playing in octaves with oboe, have this articulation.
147	Clarinet, Bassoon	Added slur between 147/1 and 147/2. These parts double the flute and oboe and share the same articulation in all other respects between mm. 146 and 149, so the lack of the slur is likely an error.
148	Oboe	Added slur between the first and second eighth-notes of 148/3. The flute and oboe are playing in unison and share the same phrasing here, so the omission is probably an error.
149	Clarinet, Bassoon	Added slur between the first two notes of 149/3. Flute and oboe, which are playing in octaves with clarinet and bassoon, have this articulation; furthermore, the clarinet and bassoon have this articulation in an equivalent figure at 150/1, so the omission of the slur here was probably an error.
150	Bass	Added “arco” indication on beat 4. The ‘cello returns to bowed playing at this point, but there is no arco marked in the bass; then at m. 176, there is another pizzicato indication, suggesting that the bass has been playing arco to that point.
154–155	Clarinet	Added crescendo and staccato markings. The clarinet is playing in unison/octaves with the fl and ob, so it seems reasonable to assume that it should have the same articulation and dynamics, and that their omission here was an error.
155–162	Multiple instruments	Dynamic indications are somewhat sparsely applied throughout this passage, but the dynamics given indicate a drop to piano on beat two of m. 155, followed by a gradual crescendo back to forte (for the brass) or fortissimo (for other instruments). I have added additional dynamic indications to make this dynamic shape apparent in all instrumental parts.
162	All	All parts change to 3/4 time. Somervell kept some of the parts in 9/8 for several more bars, but because the takt remains constant, and most of the triplet

		patterns disappear after this measure, it removes some clutter in the score by shifting all the instruments and voices to 3/4 at this point.
164	Clarinet 1, Bassoon 1	Added slur between beats 2 and 3. Slurs added to match the articulation of the flute and oboe, which are playing homorhythmically with the first clarinet and first bassoon.
166–167	Clarinet	Removed “muta in A” indication. The next clarinet entrance at m. 171 is still in B-flat, so this indication is an error. The next time Somervell uses the indication at 177, it is accurate.
171	Viola	While divided, upper viola part takes D4, lower plays G4 on 171/1. While this is reversed in the manuscript, this reading follows the voice-leading set up in the previous measure. The divided violas resume their standard placement at 171/3.
176	Violin 2	Removed slur and staccato dots over beats 1 and 2. This was done to match the articulation of the viola, ‘cello and bass, which are playing homophonically as part of a chordal accompaniment with the violin 2. Additionally, the fact that all of the strings named above change to pizzicato on this measure makes the additional indication in the violin 2 somewhat redundant.
181	Violin 1	Removed “arco” indication. The violin 2 and viola play pizzicato in 176–7 and require an arco indication when they re-enter. The violin 1, however, never changes to pizzicato, making this indication superfluous.
191–192	Viola	Added crescendo. The violin 1 and 2, which share other dynamics and phrase indications in common with the viola in this passage, both have this marking, suggesting that its omission in the viola was an error.
197	Bassoon, Horn	Added mezzo-forte mark. This is the dynamic for all other parts playing in this chord, with the exception of the harp, which is generally softer than the other instruments and thus needs its forte mark for balance.
210	Flute	Added piano mark. This is the general level of the orchestra at this point, and the flute has had five measures of rest after a diminuendo to an unspecified level.
211	‘Cello, Bass	Removed pizzicato indication. There has been no arco marking since the cello and bass started playing pizzicato at m. 204, so it seems likely that

		Somervell wrote this in because he was writing pizz indications for the upper strings. It is possible that the 'cello and bass could be playing arco at 209, but the lack of slurs between the pitches seems to argue against this.
217	Bass	Added crescendo through m. 218. All other string parts have a crescendo marked at this point, and the bass and cello are doubled, so it seems reasonable to suspect that the omission here was an error.
218	Clarinet	Added mordent to the first eighth-note of 218/2. This is the customary articulation for the phrase, and the clarinet is playing in octaves with the flute, which has the mordent, making it likely that it was omitted in error.
219	Bassoon	Added mezzo-forte mark. This is the overall dynamic level of the orchestra, and the bassoon has been resting since 204.
223	Horn 1 & 2	Removed mezzo-piano mark. The mark does not seem to be connected to the diminuendo, because all other parts that have the diminuendo go to mf in 224, including horn 1 and 2. In this context, having two instruments drop below mf and then diminuendo to mf does not seem to make sense.
232	Flute	Added forte mark. The other woodwinds are all at this dynamic level by this point, after which they all have the same dynamic contour.
234	Oboe, Bassoon	Added piano mark. The flute and clarinet, which have the same dynamic shapes, have this indication at this point.
234–235	Viola, 'Cello, Bass	Added diminuendo from 234/3 through 235. All the string parts share similar phrasing and dynamic indications from 232–236, so the lack of this diminuendo when all parts arrive at pp at 236 is probably an error.
234–236	Violin 2	Added slur over phrase 234/1 to 236/1. All other parts with this melody (flute, oboe, clarinet 1, violin 1) are slurred, suggesting that this omission was an error.
241–242	Viola	Added slur over phrase from 241/1 to 242/3. The violins, as well as the oboe and clarinet, which are homorhythmic with parts of the viola line, are all slurred, suggesting that these bars should carry a slur as well.
244	Clarinet 1	No slur on this phrase. There is a faint slur indication, but it appears to have been at least partially erased (Somervell appears to have inserted

		a piece of staff paper here to alter the passage). Without reference to the original manuscript, this passage is somewhat ambiguous.
246	‘Cello	Added “tutti” indication. It seems clear that the cello solo ends at this point, but the mark is added as a courtesy and for the sake of clarity.
250	Baritone Solo	Added E-flat half-note and the word “dream.” Without this, the text and musical phrase are incomplete, and this is a clear error. The 1907 version has this as the conclusion of the phrase.
250	Horn 3 & 4, ‘Cello, Bass	Added mezzo-forte mark. Horn 1 and 2, which are playing homorhythmically with horn 3 and 4, have this dynamic, as do the upper strings.
250	Violin 1 & 2, Viola	Added “arco” indication. Based on the fact that there is no arco marking for dozens of bars despite clear legato playing in the upper strings, it seems very unlikely that Somervell intended this passage to be played pizzicato, and more likely that the omission of the “arco” indication here was an error.
261	Violin 1	Removed slurs over last two eighth-notes in measure. None of the other instrumental parts playing this melody (flute, oboe 1, clarinet 1, bassoon, trumpet 1, violin 2, viola) have slurs over these notes, so the slur seems likely to have been an error, and has been removed for the sake of consistency.
265–266	Trombone 3	Added slur from 265/1–266/1. This is done to match the articulation of the trombone 1, which is playing in 6ths with the trombone 3.
272	Horn 3	Last eighth-note of the measure is a B-flat. This fits the both the key signature (which includes concert E-flat) and the harmonic context (a C-flat-major chord).
274	Violin 1	Last eighth-note of the measure is a C-flat. The violin is doubling the soprano line, which has a C-flat at this point; it also fits with the C-flat-major harmony of the bar.
302–303	Horn 2 & 3	Switched parts for horn 2 and 3. After five bars of horn 2 playing low F, and horn 3 playing a melodic line, the parts switch for two bars. This is probably a mistake, since it makes for some uncharacteristically odd voice-leading. This switch seems logical, but it is worth noting that it is completely conjectural. Somervell may actually have intended the parts to play as written.
303	Bass	Added “arco” indication. The bass begins playing in

		octaves and with the same phrasing and articulation as the cello, which is playing arco; additionally, Somervell indicates pizzicato at m. 309, although this also seems suspect and has been removed (see below for more information), suggesting that it has been playing arco before that.
309	Violin 1	Added “divisi” indication. The first violin plays in octaves here, and when the part returns to a single pitch in m. 313, Somervell marks “à 2,” suggesting that the first violins should divide at this point.
309	Bass	Removed “pizzicato” indication. The bass is doubling the cello at the octave, and has the same phrasing and articulation. Furthermore, at 322, there are four measures of tied C-flat dotted half notes, which would be ineffective if played pizzicato. It is worth noting that the bass arco/pizzicato indications from m. 303 until the next undisputable pizzicato indication at m. 358 are suspect. As mentioned above, an arco indication has been added at m. 303 based on doubling and phrasing considerations, and the pizz indication here has been removed. At m. 326, though, the staccato quarter notes could be played pizzicato, but in that case should an arco indication be placed at m. 340 when the staccato marks disappear? The bass plays a tremolo on the fermata at m. 342/2, which suggests arco playing. Conductors performing the work should take all of this into consideration. It seems reasonable that mm. 303-358 should be played arco, but this is largely conjectural.
309	Soprano 1	Changed quarter-note on 309/1 from D-natural to D-flat. Based on the harmony in this measure (a first-inversion D-flat-major chord), the D-natural seems very likely to have been an error.
310–312	‘Cello	Added crescendo-diminuendo to match bass. The ‘cello and bass are playing in octaves with the same phrase indicators, suggesting that this omission may have been an error.
315	‘Cello	Added crescendo to match bass. See above for rationale.
318	Bassoon 1	Added forte mark. This fits the overall dynamic level of the orchestra at this point, and the bassoon has been resting for several measures and was previously playing at a piano dynamic.
321	Violin 2	Added “divisi” indication. The violin 1 part divides here, and since the violin 2 has a similar extended

		passage in octaves, it seems reasonable to apply the same procedure. The viola does not divide, because it only plays one note in octaves, then returns to single pitches.
322	Trombone 2	Changed half-note C-flat beginning on beat 1 to dotted quarter. All the woodwind, brass and upper string parts playing in this measure have a rest on the second half of beat two, suggesting that this was a mistake. However, Somervell corrected a similar mistake in the tuba, which does give cause to wonder why he failed to notice the error here.
331	Horn 3 & 4	Half note beginning on beat 1 is a G-flat. Somervell has crossed out a portion of the bar, making his correction somewhat difficult to read. However, he appears to have changed the horn part so that it doubles the viola's C-flat in m. 331.
331–332	Clarinet 1	Added slurs between beats one and two of both measures. This matches the articulation in the oboe 1, which is playing in unison with the first clarinet.
333	'Cello	Added bass clef at the beginning of the measure. Based on the harmony of the bar, the fact that the choral bass and timpani both have B-flat's, and the fact that the next bar (on a new page) has a bass clef, it seems likely that the cello note should be a Bb, which requires a bass clef.
343	Violins, Viola, 'Cello	Added "senza sordini" indication on eighth-rest on first half of 343/3. There is no indication later that the mutes should be removed, but the change in texture in the following measure (upper strings in octaves, crescendo to fortissimo, with the chorus singing forte and beginning in octaves) suggests that this would be the logical place to make the alteration.
347	Horn 3	Note beginning on second half of beat three is a quarter note. A dotted-quarter, as written in the manuscript, would add an extra eighth-note to a 4/4 measure, and is therefore a clear error.
347	Violin 1 & 2, Viola	Added natural to F sixteenth-note on beat 4. The chord here is a G dominant seventh resolving to C major; plus it seems likely, based on other examples in the manuscript, that Somervell would have re-indicated the F# in this lower octave had he intended it to be there.
348	Horn 3 & 4	Moved notes from horn 1/2 line to horn 3/4, made G half note horn 3 and D half note horn 4. This is clearly the end of the phrase begun on the previous

		page in horn 3 and 4, so Somervell's placement of the resolution in the horn 1/2 line was probably an error. Furthermore, while he shows the lower horn playing the upper note (G) and the upper horn playing the lower note (D), this also seems peculiar, given that the voice-leading of the reverse (F# to G, and a repeated note on D) seems more logical.
353	Bassoon 2, 'Cello	Changed F-natural on second pitch in measure (an eighth-note on the second half of beat 2) to F#. Both these parts double the choral bass, which has the F#, and there are F#'s in the string parts as well.
357	Choral Bass	Added mezzo-forte mark. This fits the overall dynamic level of both the orchestra and chorus at this point.
358–359	Bassoon, Horn 3 & 4	No slur over bassoon in 358 or 359, slur in horn from 358/1 to 359/1. These two bars are problematic for both instruments: the horns have a slur extending over the page but no continuing slur, while the bassoon has a continuing slur but no slur on the previous page. While it is conjectural, the likely cause of this discrepancy is that Somervell simply placed the concluding slur over the wrong part, so the continuing slur has been shifted to the horn 3 and 4.
364–365	Clarinet 1	Slur from 364/1 to 365/3. There is a carryover slur on the first three beats of 365, which is the start of a new manuscript page, but no slur in the preceding measure. I have added in a slur based on the phrasing in the trumpet line, which is playing in unison with the clarinet in m. 364 and which is slurred in this measure.
364–365	Horn 1 & 2	No slur/tie between these two measures. The slur (or tie, in the case of the first horn) appears to be partially erased, and the connecting slur on the next page is to the third and fourth horns, which suggests that this was an error. Additionally, the phrase beginning at m. 365 is a motivic articulation that would be weakened if the first horn were a tied G from the previous measure.
365	Horn 3 & 4	Added mezzo-piano mark. This is the approximate dynamic of most the orchestra, and different from the last dynamic of the horn 3 and 4 (a mezzo-forte), which have been resting for three measures.
365	Bass	Added “arco” indication. There is another pizzicato indication at 376, suggesting that the bass had been playing arco for some time prior. This point has

		been selected as the return to arco because it marks the end of the rhythmic pattern that appeared with the pizzicato indication at m. 354 and is played in unison with the cello (which has been playing arco).
371	Bassoon	Added piano mark. Since all the other woodwinds and the second horn enter in this measure at a piano dynamic, the omission was likely an error.
378	Clarinet 2	Added natural sign to beat 2 E quarter-note. The clarinet 2 is in unison or octaves with flute 2, oboe 2, and bassoon 2, which are all playing D-natural, so the omission of a natural sign was a clear error.
378–379	‘Cello, Bass	Removed slur between these measures. This is the end of one page and the beginning of another; Somervell draws the slur extending well past the barline at 378, but omits the end of the slur at 379. In this case, I have chosen not to include the slur, because all the other orchestral instruments have a re-articulation at 379, so having the cello and bass bow the note instead of connecting it to the previous note seems to make sense.
384	Bass	Added forte mark. All other strings, all of which are playing in octaves with the bass, have this dynamic, so its omission in the bass was likely an error
387–388	Clarinet, Bassoon	Extended slur to 388/1, added staccato mark over first quarter of 388. This has been done to match the articulation in the oboe, which is playing unison/in octaves with clarinet and bassoon. Since all three parts have had the same dynamic and phrase indications otherwise in this passage, the addition of the piano dynamic seems appropriate.
395–396	Horn 1 & 2	Moved whole note G's from horn 3 and 4 to horn 1 and 2. Once again, Somervell's intentions are unclear: the whole notes are tied over the page to half notes on the horn 1 and 2 line, and would make sense as part of the horn 1 and 2 phrase from 395–397, while the horn 3 begins a new phrase on the last beat of 396. As such, moving the octave G's to horn 1 and 2 seemed the most reasonable solution.
401	Flute 1	Added piano mark. This matches the overall dynamic of the orchestra at this point; as further corroboration, the first horn also enters in this measure with a piano dynamic.
401	Horn 1	Marked horn part for first horn only. While the manuscript is not clear on this point, the other wind parts that play similar lines in this section are soli, and given the lightness of scoring and the piano

		dynamic, having one horn play seems like a reasonable decision.
411	Viola	Added staccato dot to quarter note on beat 3. The other upper strings have this articulation, and since all three parts have had similar phrasing and dynamics in this section, it seems likely that the omission of the dot was an error.
415–420	Tenor	Pitches were written in manuscript in bass clef. Somervell did not include space for the SAT voices in the staves that he had marked out (perhaps the addition of these parts was a later decision), and wrote in two staves, one for SA, and one for T, at the bottom of the page (manuscript p. 61). The tenor line has both a bass and a treble clef, but at the key change at 416, the F# in the key signature is on the fourth line, indicating bass clef. The harmonies also make more sense if the tenor part is in the bass clef. As to the reason for the bass and treble clefs, Somervell's indication of "Tenor" for the line is very messy, and may indicate that he started to write something else (alto, perhaps), and then wrote over it.
417	Soprano, Alto, Tenor	Changed second half note in measure to two quarter-notes. Somervell puts the words "the" and the first syllable of "eternal" on this pitch, and while the two could be elided, the choral bass part has the two syllables on separate pitches, so I have modified the upper voices to match the bass rhythm.
427	Alto	Added forte mark. The soprano, which enters on the same beat, is at this dynamic, and this is the overall dynamic level of the chorus at this point.
428	Trombone 2	First quarter-note is a B-flat. The part doubles the tenor at this point, which has a Bb (as does the viola).
430	‘Cello	Removed apparent flat from D half note beginning on beat 1. If the marking in the score, which is somewhat unclear, is indeed a flat, it is clearly an error. The choral bass, which the cello doubles, is singing a D-natural, and the bass is playing a D-natural as well.
431–433	Clarinet, Bassoon	Added crescendo to fortissimo. The flute and oboe parts have this dynamic, as do the strings, so it seems likely that the omission in these parts was an error.
433	‘Cello	Added fortissimo mark. All other strings have this dynamic indication in this measure, so the omission

		is likely accidental.
435–437	Tenor, Choral Bass	Added crescendo and diminuendo. This is found in both the soprano and alto parts, and all parts are singing homophonically at this point, suggesting that they should have the same dynamic indications.
453	Bassoon	Added “à 2” indication. Somervell draws notes with stems up and down, so this mark is just added for the sake of consistency.
454	Viola	Added slur over first two quarter notes in bar. The violin 1 and 2 and viola are playing homophonically as part of a rising 6/4-chord motion, and the violin parts are both slurred, suggesting that the viola should be slurred to match.
456	Oboe, Horn	Added “T” mark. While the manuscript is not clear on this point, the other woodwind parts here are played by single instruments, suggesting that the oboe should, as well. In the case of the horn, the indication is added for clarification, as the first horn has been playing alone since m. 449, but then had several measures of rest. The return of the second horn is explicitly noted in m. 460.
460	Horn 2, 3, 4	Added pianissimo mark. This is somewhat conjectural, but since the overall dynamic level of the orchestra is piano at this point, and the first horn had a solo marked pianissimo in the previous measure, it seems logical. Conductors may raise the level to piano if this seems appropriate for reasons of balance.
474	Violin 1, 2, Viola, ‘Cello	Added natural sign to B’s in last eighth-note of measure. There is a B-natural earlier in the bar that is not canceled, and the chord is clearly acting as V of C major, but since the B’s in this chord are each in different octaves than the previous B-naturals, the sign has been included for clarification.
474	Soprano	Removed sixteenth rest on final half-beat of the measure. The rest does not fit metrically: it adds an extra sixteenth of a beat to the bar, and Somervell crossed out other such rests in the alto, tenor, and bass choral parts.
475	Flute	Moved fortissimo mark from m. 473 to m. 475. The flute is not playing in 473, and has no dynamic marking when it enters at 475; however, all the other instruments are marked “ff” at this point, so it seems likely that the flute’s fortissimo indication was placed at 473 in error.
475	Trombone, Tuba,	Added fortissimo mark. All other instruments, with

	‘Cello, Bass	the exception of the timpani (which is marked forte) are marked fortissimo at this point, suggesting that the omission in these instruments was an error.
477	Flute, Horn 1	Added slur between dotted-quarter concert G beginning on beat 3, and eighth-note concert F on the and of four. All the other woodwind and brass parts playing this line (oboe, clarinet, Trumpet 1) have the slur, suggesting that the omission was probably an error.
481	Flute	Removed slur between dotted-half-note on beat 1 and quarter note on beat four. The flute repeats this measure two more times, and neither of the repetitions has the slur; furthermore, none of the other woodwinds playing homorhythmically with the flute in this measure have the slur, making it likely that it was written in error.
481	Clarinet 1	Beat 4 quarter note is an E (concert D). The next two bars, which repeat this passage, have an E at the equivalent points; furthermore, a concert C (which would sound if the note was a D as written) would not fit in the G-D open fifths being played in most of the orchestra.
481	Horns 1–4	Removed slur from beat 1 to beat 4. This is conjectural, and done with some hesitation; however, after drawing the slur in this measure, Somervell does not repeat it in the three succeeding measures of horn writing, which are identical to this one, nor does he include the slur when the woodwinds play a similar figure at m. 484. An alternate reading would be to speculate that Somervell intended the following measures to be played with the slur, but given the fortissimo and increasingly weighty nature of the orchestral writing (culminating in accented quarter notes in all parts at m. 485) and the lack of slurs in any other parts from mm. 481–485, reading the slur as an error and omitting it seems to be the more logical choice.
485	Trombone 1, 2	Added accents to quarter notes on beats 2-4. All other instruments that are playing this pattern (everything except the tuba, essentially) have these accents, suggesting that the omission was an error.
485	Tuba, Timpani	As presented in the manuscript, the last three beats of the measure in both these parts are very confusing. The tuba part appears to show a crossed out low C half note and D quarter note, replaced by low G’s, while the timpani shows three quarter

		notes, both G and D, with some crossing out. Meanwhile, the chords presented by the rest of the orchestra are D7, with a passing chord on beat three. The presence of G in the timpani and tuba does not make sense in this context, and is inconsistent with Somervell's harmonic practice in the rest of the piece. It is possible that the low notes in the tuba should both be D's, if the cross-outs were intended to include the ledger lines above them as well as the notes, leaving only one ledger line below the staff with the D beneath it. It is also possible that the G's were crossed out in the timpani and replaced with D's. This is how it has been presented in the score, with the notes bracketed to indicate editorial intervention. However, without examining the original manuscript, it is extremely difficult to make a clear determination of Somervell's intention in this measure.
485	'Cello	Added a sharp sign to the F quarter-note on the last beat of the measure. The F is sharped in all other parts where it appears, so the omission is probably an error.
485	'Cello, Bass	Added a fermata over last quarter-note of the measure. The fermata appears over every other quarter-note on beat 4 in this measure, so the omission is most likely an error.
486	Clarinet	Added "muta in A" indication. Somervell does not note the change to A clarinet in the score; instead, he gives the new key signature at 486 as it would appear for A clarinet, then writes "Cl. A" in front of the clarinet line at the beginning of the next page. This indication has been added as a clarification of his intentions.
488	Bassoon	Added bass clef at the start of the measure. There is none given in the score, but the first measure of the bassoon line on the following page (490) shows a bass clef, and the part follows the string bass in this measure and the next, suggesting that the omission was an error.
505	Alto	Removed tie between 505/2 and 505/3. The text underlay shows a new word ("ye") beginning on 505/3, so the tie does not make sense in this context.
508	Clarinet 1	E-flat on 508/2 is a quarter note. Somervell crossed out the flag on the eighth note that he had originally written, although he neglected to cross out the first of two eighth rests following the note. Furthermore,

		a rhythmically similar passage in 509-10 for the flute also ends with a quarter note in the equivalent place (downbeat of 510).
511	Alto, Tenor, Choral Bass	Added forte mark. The soprano has this mark, and all of the lower voices have had crescendi at the same rate, so this mark has been added as a suggested dynamic level.
534	Bassoon	Added pianissimo mark. This matches the entering dynamic of the oboe, clarinet, horn and 'cello, suggesting that the omission of this dynamic was an error.
551	Horn 1 & 2	Added pianissimo mark. This is the overall dynamic level of the orchestra, and other instruments playing in this measure have this marking.
552	Clarinet 2	Half-note on the downbeat of the measure is a B-natural, not a B-flat. Based on the harmonic context of the measure (a C#-major 6/4 chord), concert G# is the logical pitch, and the lack of a natural sign on the B was an error.
554	Soprano	Last two quarter notes in measure are G#'s. Given that the baritone soloist finishes his phrase on a G# in the same measure, and the chord progression is a move from G# major to c# minor (albeit a weak cadence from V6/4-i), and given that the first beat of the following bar in the soprano line is a C#, a tritone with the written G, it seems likely that the omission of the sharp sign was an error.
557-559	'Cello	Added slur from the second half of the beat on 557/2 to the downbeat of 559. The violin 1 and 2 parts, which are playing homorhythmically with the cello, have this slur. Furthermore, Somervell mistakenly rewrote the text of the choral bass line under the cello part, which suggests he simply made an error in this measure.
566	Bassoon	Added piano mark. This matches the entering dynamic of the first and second horns, and the overall dynamic level of the orchestra.
566-568	Bassoon 1	Changed all D#'s to D-natural. The D# is mandated by the E-major key signature, but it creates unidiomatic dissonances against other parts (D-natural in the alto, 566/5, tenor in 566/8, D-naturals in the soprano, alto, choral bass and string bass in 567, and D-natural in the violin 2 in the last quarter note of 568), suggesting that the lack of natural signs here was an error.
567	Bass	Added quarter rest on beat 8. The omission almost

		certainly an error: without the rest, there are only seven quarter-note beats in a 4/2 measure.
570–572	Viola	Added slur from last quarter-note of m. 570 to the end of m. 572. The first and second violins, which are playing similar material, have this slur, making it probable that the omission was an error.
571–572	Choral Bass	Added diminuendo. All four choral parts have similar motion and otherwise identical phrasing and dynamics from 571-575; since the SAT parts have the diminuendo, its omission in the choral bass seems likely to have been an error.
574–583	Bass	Added arco indication at 574 and pizzicato indication at 583. In the score, the pizzicato marking from 557 is not cancelled until 592, but the passage from 574 to the 582 with long, tied notes, seems peculiar if played pizzicato. Therefore, an arco indication has been added, and the pizzicato restored at 583, which duplicates the passage beginning at m. 34, where the bass was marked pizzicato.
576	Horn 3	Added pianissimo mark. This is the overall dynamic level of the orchestra, and the third horn is repeating the music of the first horn, which carries a pp mark, in the previous measure.
585	Viola	Added slur from 2nd quarter note of the measure to the end of the measure. The first and second violins, which are playing homorhythmically with the viola, have this slur, suggesting that its omission was an error.
592	Horn 3 & 4	Added pianissimo mark. This is the overall dynamic level of the orchestra, and the bassoons and horn 1 and 2, which are playing homophonically with the horn 3 and 4, are marked at this dynamic.
593	Viola	Added pianissimo mark. The violin 1 and 2 have this marking, making it possible that the omission was an error.
596	Clarinet	Added pianissimo mark. The bassoons, which are playing the same parts, have this dynamic, and it is the overall dynamic of the orchestra at this point.
620	Timpani	Added pianissimo mark. This is the overall dynamic level of the orchestra at this point, so it is included as a guideline.
621	Bassoon	Added piano mark. The bassoons have been resting since m. 602, and this matches the dynamic level of the oboe 1 in m. 622, which plays a similar melodic line.
621	Harp, lower staff	Added bass clef at the start of the measure. Given

		the position of the stems and the harmony of the measure (D major, rather than B-minor), the omission of this clef was likely an error.
631	Clarinet, Bassoon	Added pianissimo mark. The flute and oboe, which are playing a similar pattern, have this dynamic marking.
631	Harp	Removed eighth rests on downbeats in upper stave and offbeats on lower stave. This is the only measure in the piece where Somervell includes rests in a passage of arpeggiated notes between the two staves, and there seems to be no reason for it. The rests have been removed for the sake of consistency with all similar passages.
632	Harp, lower staff	Added bass clef before beat 2. This fits the harmony of the measure better (in particular, the fourth-space quarter note on beat two would be anomalous if read as an E in the treble clef against the G-major chord on this beat, and the third-line quarter note on beat four would be similarly out of place as a treble clef B-natural in the context of the D7 chord on this beat). It also fits properly under the player's hands.
632	Harp, upper staff	Changed E-flat to E-natural on beat 3. This fits the e-minor chord on this beat (note the E-naturals in the flute 2, oboe 1, clarinet 2, and several other instruments). It should also be noted that the parentheses around the flute 2 and oboe 1 E-naturals were courtesy indications after the tied E-flat from the previous measure.
632	Viola	Added divisi indication. The violin 1 and 2 divide here, and the viola is written in the same fashion, so a divisi seems appropriate, but it is somewhat conjectural and can be ignored if playing double-stops in this passage is more efficient.

Appendix B – Critical Notes for the Text of the Edition

The issues discussed in Appendix A, regarding the lack of any editorial process or other witnesses besides the manuscript also apply somewhat to the text, which was not subjected to any editorial oversight or correction prior to the creation of the present edition. However, the piano/vocal score of the original 1907 version of the work not only contains a score with a text that presumably went through some editorial process, but also contains a copy of the text of the *Ode* prior to the beginning of the score. Interestingly, there are several places where this text disagrees with the text of the *Ode* as it appears in the score itself. For one additional witness, I have utilized the copy of the *Ode* found online at Bartleby.com, which is drawn from the 1919 *Oxford Book of English Verse: 1250-1900* and edited by Arthur Quiller-Couch. Generally, when there is a discrepancy between the manuscript text and the other witnesses, the text will be altered to match that of the other witnesses. When these disagree with each other, the version supported by the majority will be chosen, unless there seems to be a compelling reason to support a minority opinion; if that is the case, it will be addressed in the notes below. If all witnesses give different readings, the Bartleby Online version will be privileged, since it reflects academic editorial oversight. Again, if there is some compelling reason to break this pattern, it will be addressed in the notes. Abbreviations are as follows: Original version score – OVS, Original version text – OVT, Bartleby online – BO, Manuscript – MS.

m. 46: “wheresoere” in MS is written as “wheresoe’er” in all other witnesses. Changed to “wheresoe’er.”

m. 65: “bare” is followed by a semicolon in OVS, comma in OVT, semicolon in BO. Used semicolon.

m. 69: “fair” is followed by a semicolon in all witnesses except manuscript. Added semicolon.

mm. 69–72: Somervell has “sunlight” in MS, but OVS, OVT, and BO have “sunshine.” Changed to “sunshine.”

mm. 80, 85: “Pass’d” in MS is written as “passed” in OVS, “past” in OVT, and “pass’d” in BO. Used “pass’d.”

mm 103, 107: “Birds” and “Lambs” are capitalized in OVS, but not in OVT, BO, or MS. Not capitalized.

m. 115: “grief” is followed by a colon in OVS and BO, and by a semicolon in OVT. Used colon.

m. 126: “strong” is followed by a colon in OVS, OVT, and BO (no punctuation in MS). Used colon.

m. 131: “steep” is followed by a colon in OVS, and semicolon in OVT and BO (unclear punctuation, possibly a period, in MS). Used semicolon.

m. 137: changed “echo” in MS to “Echoes” (all other witnesses). BO has “echoes” but no caps.

m. 149: capitalized “Give” (all witnesses).

m. 152: MS, OVT, and BO have “every,” OVS has “ev’ry.” Left as “ev’ry.” In this case, Somervell seems to have done it for reasons of text underlay in the score.

m. 152-3: “holiday” is followed by a semicolon in OVS, OVT, BO. Used semicolon.

mm. 158–172: “Shepherd-boy” written with hyphen and lowercase “b” in OVS, OVT, and BO, no hyphen and lowercase “b” in MS. Used hyphen and lowercase “b.”

m. 181: “blessed” final syllable has accent grave in BO, but not in any other witnesses. No accent grave.

m. 182: “creatures” capitalized in OVT. Not capitalized in OVS, BO. Not capitalized.

m. 188: “heavens” written as “heav’ns” in MS but nowhere else. Changed to “heavens.”

m. 190: “jubilee” followed by period in MS, but nowhere else. Changed to semicolon (all other witnesses).

mm. 197-198: no em-dash between “I feel – I feel it all” because it looks bad in edited score (Sibelius software adds an underscore afterwards because the syllable covers more than one note, so the result is “—_,” which looks messy).

m. 203: “O” is written “Oh” in OVT, but as “O” in OVS and BO. Kept as “O.”

m. 205: all witnesses except MS have an exclamation point after “day,” so this has been added.

m. 206: No comma after “sullen” in any witness except MS, so comma is removed. “While” is capitalized in all witnesses, but MS and OVS have “When.” This has been changed to “While” as OVT and BO both have this.

m. 208: added comma after “adorning” (all witnesses except MS agree).

m. 211: “Children” is capitalized in OVT, but not in OVS or BO. Left lowercase.

m. 211: “pulling” in MS is written as “culling” in OVT and BO, but as “pulling” in OVS. Changed to “culling.”

m. 211: “ev’ry” is written as “every” in OVT and BO, but as “ev’ry” in OVS. Left as “ev’ry.” In this case, as in m. 152, Somervell seems to have done it for reasons of text underlay in the score.

m. 212: added comma after “side” (all witnesses).

m. 215: “flow’rs” in MS is “flowers;” in all other witnesses. Changed to “flowers;.”

m. 218: “arm” is written as “arm:–” in BO, “arm–” in OVT, and “arm;” in OVS. Changed to “arm:–.”

m. 222: exclamation point after “hear” in all witnesses except MS. Added exclamation point.

m. 237: “tree” is capitalized in all witnesses except MS and BO. Capitalized.

m. 238: comma after “many” in all witnesses except MS. Added comma.

m. 239: “field” capitalized in all witnesses except MS and BO. Capitalized.

m. 240: “upon” followed with a comma in all witnesses except MS. Added comma.

m. 242: “gone” is followed with a colon in BO and OV text, but with a period in MS and a semicolon in OVS. Changed to colon.

m. 243: “pansy” is capitalized in OVT, but lowercase in OVS and BO. Left lowercase.

m. 245: colon after repeat in all witnesses except MS. Added colon.

m. 247: “gleam?” written in all witnesses except MS, which has “dream?.” Changed to “gleam?.”

m. 250 and forward: “forgetting” followed by colon in all witnesses except MS. Added colon.

m. 255 and forward: “life” in MS is “life’s” in all other witnesses. Changed to “life’s.”

m. 255 and forward: “star” is capitalized in all other witnesses except MS. Capitalized.

m. 269: “nakedness” followed by a comma in all witnesses except MS (no comma). Added comma.

m. 279: “home” followed by colon in all witnesses except OVS (period) and MS (none). Added colon.

m. 296: “infancy” followed by exclamation point in all witnesses except MS. Added exclamation point.

m. 303: “boy” is capitalized and followed by a comma in all witnesses except OVS (lowercase, comma), and MS (lowercase, no comma). Capitalized and added comma.

mm. 303-304 :“And” in MS is “But” in all other witnesses. Changed to “But.”

m. 305: “light” is followed by a comma in all witnesses except MS. Added comma.

m. 309: “joy” is followed by a semicolon in OVS and BO, colon in OVT, and period in MS. Changed to semicolon.

m. 312: “youth” is capitalized and followed by a comma in PB text, OV text, and Bartleby online, lowercase and followed by a comma in OV score, and lowercase with no comma in MS. Capitalized and added comma.

m. 314: “East” is capitalized in MS, and OVS and lowercase in BO and OVT. Changed to lowercase.

m. 314: “Must” is capitalized in all witnesses except MS. Capitalized.

m. 314: “travel” is followed by a comma in all witnesses except MS. Added comma.

m. 315: “still” is lowercase in all witnesses except MS. Changed to lowercase.

m. 316: “Nature’s” is capitalized in OVT, BO, MS, but lowercase in OVS. Left capitalized.

m. 316: “Priest” is capitalized and followed by a comma in OVT, lowercase and followed by a comma in OVS and BO, lowercase and no comma in MS. Kept lowercase, added comma.

m. 322: added semicolon after “attended” (all witnesses).

m. 328 and forward: added comma after “away” (all witnesses).

m. 336: added period after “day” (all witnesses).

m. 348: added comma after “live” (all witnesses).

m. 351 and forward: added exclamation point after “fugitive” (all witnesses).

m. 359 and forward: added colon after “benedictions” (all witnesses).

m. 359 and forward: “benedictions” is written as “benediction” in OVT and BO, and “benedictions” in OVS, and MS. Changed to “benediction.”

m. 362 and forward: Capitalized “of” (all witnesses).

mm. 367 and forward: “new-fledged” (MS, OVT, BO) is written as “new-pledged” in OVS. Left as “new-fledged.”

mm. 371: “breast” is followed by a colon and a dash in BO, and a colon in OVS and OVT. Used colon.

m. 377: “praise” is followed by a semicolon in OVT and BO, and a comma in OVS. Added semicolon.

m. 381: “questionings” is followed by a comma in OVS, but not in OVT or BO. No comma.

m. 385: semicolon added after “vanishings” (all witnesses).

m. 387: “creature” is capitalized and has no comma following in BO and OVT, lowercase and with a comma in OVS score and MS. Capitalized and removed comma.

m. 392: “Nature” is capitalized in OVT and BO but lowercase in OVS. Capitalized.

m. 400: “Which” is followed by a comma in OVT and BO, but not in MS or OVS. Added comma.

mm. 403-404, 407-408: “fountain-light” and “master-light” both have hyphens in BO, but lack them in OVT and OVS. Removed hyphens.

m. 415: “In” is capitalized in OVS and MS, but lowercase in OVT and BO. Lowercase.

m. 420: “Silence” is lowercase in OVS and MS, but capitalized in OVT and BO. Capitalized.

m. 424: “Truths” is lowercase in BO, but capitalized in OVT, OVS, and MS (probably because it marks the beginning of a new section). Left capitalized.

m. 429-30: “Man” and “Boy” are capitalized in all witnesses except OVS. Left capitalized.

446: “Tho” is written as “Though” in all witnesses except MS and OVS. Changed to “though.”

456: “hither” is followed by a comma in OVT and BO, but not in OVS and MS. Added comma.

m. 489: “birds” is capitalized in OVT, but lowercase in OVS, MS, and BO. Left lowercase.

m. 489 (Soprano): “then” in MS is “sing” in all other witnesses. Changed to “sing.”

m. 496 and forward: “lambs” is lowercase in OVS, MS and BO, but capitalized in OVT. Left lowercase.

m. 506 and forward: “dance” appears in MS and OVS, but is a mistake; the word “pipe” appears in OVT and BO. Left as dance, on the assumption that this was a deliberate alteration by Somervell (see Chapter 3, p. 67 for details).

mm. 560 and forward: “sympathy” is followed by a comma in OV score, but not in any other witnesses. Left comma out.

mm. 567-68: Somervell has written “suffering” as “suff’ring,” despite the fact that it does not appear that way in any other witnesses. However, it seems possible that he did this to make sure it was sung as a two-syllable word instead of a three-syllable one, since in the more melismatic writing of the revised version, there would be more places for a third syllable to be placed. With this in mind, the text has been left as it appears in MS.

mm. 583-84: “fountains,” “meadows,” “hills,” and “groves” are all capitalized in OVT and BO, but lowercase in OVS. Capitalized.

m. 585: Somervell writes “severing” as “sev’ring” in OVS and MS, to match his setting of the word (two syllables over two eighth notes). This seems to have been a deliberate decision (see note above for mm. 567-568), so it has been left as it appears in MS.

m. 590: “relinquish’d” is written as “relinquished” in OVS and OVT, but not in BO. Changed to “relinquished.”

m. 594: “brooks” is capitalized in OVT, but lowercase in BO, OVS, and MS. Left lowercase.

m. 595: “Even” in OVT and BO is written as “Ev’n” in OVS and MS. This appears to have been a deliberate decision, prompted by Somervell’s placing of the word on a single quarter note, so it has been left unchanged.

m. 599: “Day” is capitalized in OVT and BO, but lowercase in MS and OVS. Capitalized.

m. 604: “Clouds” is capitalized in OVT, but lowercase in BO, OVS, and MS. Left lowercase.

m. 611: “mortality” is followed by a semicolon in all witnesses except OVS (period) and MS (nothing). Added semicolon.

m. 615: “won” is followed by a period in all witnesses except OVS and MS (nothing). Added period.

m. 619: “its” in MS is written as “and” in all other witnesses. Changed to “and.”

Appendix C – Text of the *Ode*

The full text is as it appears online at Bartleby.com, referenced above in Appendix B. Text written in italics was not set by Somervell in the 1934 version of the *Ode*. Words in square brackets show places where Somervell changed words in his setting, and these appear alongside Wordsworth's original text.

THERE was a time when meadow, grove, and stream,
The earth, and every common sight,
To me did seem
Apparell'd in celestial light,
The glory and the freshness [radiance] of a dream. 5
It is not now as it hath been of yore;—
Turn wheresoe'er I may,
By night or day,
The things which I have seen I now can see no more.

The rainbow comes and goes, 10
And lovely is the rose;
The moon doth with delight
Look round her when the heavens are bare;
Waters on a starry night
Are beautiful and fair; 15
The sunshine is a glorious birth;
But yet I know, where'er I go,
That there hath pass'd away a glory from the earth.

Now, while the birds thus sing a joyous song,
And while the young lambs bound 20
As to the tabor's sound,
To me alone there came a thought of grief:
A timely utterance gave that thought relief,
And I again am strong:
The cataracts blow their trumpets from the steep; 25
No more shall grief of mine the season wrong;
I hear the echoes through the mountains throng,
The winds come to me from the fields of sleep,
And all the earth is gay;
Land and sea 30
Give themselves up to jollity,
And with the heart of May
Doth every beast keep holiday;—
Thou Child of Joy,
Shout round me, let me hear thy shouts, thou happy 35
Shepherd-boy!

Ye blessèd creatures, I have heard the call
 Ye to each other make; *I see*
 The heavens laugh with you in your jubilee;
 My heart is at your festival, 40
 My head hath its coronal,
 The fulness of your bliss, I feel—I feel it all.
 O evil day! if I were sullen
 While Earth herself is adorning,
 This sweet May-morning, 45
 And the children are culling
 On every side,
 In a thousand valleys far and wide,
 Fresh flowers; while the sun shines warm,
 And the babe leaps up on his mother's arm:— 50
 I hear, I hear, with joy I hear!
 —But there's a tree, of many, one,
 A single field which I have look'd upon,
 Both of them speak of something that is gone:
 The pansy at my feet 55
 Doth the same tale repeat:
 Whither is fled the visionary gleam?
 Where is it now, the glory and the dream?

 Our birth is but a sleep and a forgetting:
 The Soul that rises with us, our life's Star, 60
 Hath had elsewhere its setting,
 And cometh from afar:
 Not in entire forgetfulness,
 And not in utter nakedness,
 But trailing clouds of glory do we come 65
 From God, who is our home:
 Heaven lies about us in our infancy!
 Shades of the prison-house begin to close
 Upon the growing Boy,
 But he beholds the light, and whence it flows, 70
 He sees it in his joy;
 The Youth, who daily farther from the east
 Must travel, still is Nature's priest,
 And by the vision splendid
 Is on his way attended; 75
 At length the Man perceives it die away,
 And fade into the light of common day.

Earth fills her lap with pleasures of her own;
Yearnings she hath in her own natural kind,
And, even with something of a mother's mind, 80

*And no unworthy aim,
 The homely nurse doth all she can
 To make her foster-child, her Inmate Man,
 Forget the glories he hath known,
 And that imperial palace whence he came.*

85

*Behold the Child among his new-born blisses,
 A six years' darling of a pigmy size!
 See, where 'mid work of his own hand he lies,
 Fretted by sallies of his mother's kisses,
 With light upon him from his father's eyes!
 See, at his feet, some little plan or chart,
 Some fragment from his dream of human life,
 Shaped by himself with newly-learnèd art;*

90

*A wedding or a festival,
 A mourning or a funeral;
 And this hath now his heart,
 And unto this he frames his song:
 Then will he fit his tongue
 To dialogues of business, love, or strife;
 But it will not be long
 Ere this be thrown aside,
 And with new joy and pride
 The little actor cons another part;
 Filling from time to time his 'humorous stage'
 With all the Persons, down to palsied Age,
 That Life brings with her in her equipage;
 As if his whole vocation
 Were endless imitation.*

95

100

105

*Thou, whose exterior semblance doth belie
 Thy soul's immensity;
 Thou best philosopher, who yet dost keep
 Thy heritage, thou eye among the blind,
 That, deaf and silent, read'st the eternal deep,
 Haunted for ever by the eternal mind,—
 Mighty prophet! Seer blest!
 On whom those truths do rest,
 Which we are toiling all our lives to find,
 In darkness lost, the darkness of the grave;
 Thou, over whom thy Immortality
 Broods like the Day, a master o'er a slave,
 A presence which is not to be put by;
 To whom the grave
 Is but a lonely bed without the sense or sight
 Of day or the warm light,*

110

115

120

A place of thought where we in waiting lie; 125
Thou little Child, yet glorious in the might
Of heaven-born freedom on thy being's height,
Why with such earnest pains dost thou provoke
The years to bring the inevitable yoke,
Thus blindly with thy blessedness at strife? 130
Full soon thy soul shall have her earthly freight,
And custom lie upon thee with a weight,
Heavy as frost, and deep almost as life!

O joy! that in our embers
 Is something that doth live, 135
 That nature yet remembers
 What was so fugitive!
 The thought of our past years in me doth breed
 Perpetual benediction: *not indeed*
For that which is most worthy to be blest— 140
 Delight and liberty, the simple creed
 Of childhood, whether busy or at rest,
 With new-fledged hope still fluttering in his breast:—
 Not for these I raise
 The song of thanks and praise; 145
 But for those obstinate questionings
 Of sense and outward things,
 Fallings from us, vanishings;
 Blank misgivings of a Creature
 Moving about in worlds not realized, 150
 High instincts before which our mortal Nature
 Did tremble like a guilty thing surprised:
 But for those first affections,
 Those shadowy recollections,
 Which, be they what they may, 155
 Are yet the fountain-light of all our day,
 Are yet a master-light of all our seeing;
 Uphold us, cherish, and have power to make
 Our noisy years seem moments in the being
 Of the eternal Silence: truths that wake, 160
 To perish never:
 Which neither listlessness, nor mad endeavour,
 Nor Man nor Boy,
 Nor all that is at enmity with joy,
 Can utterly abolish or destroy! 165
 Hence in a season of calm weather
 Though inland far we be,
 Our souls have sight of that immortal sea
 Which brought us hither,

Can in a moment travel thither, 170
 And see the children sport upon the shore,
 And hear the mighty waters rolling evermore.

Then sing, ye birds, sing, sing a joyous song!
 And let the young lambs bound
 As to the tabor's sound! 175

We in thought will join your throng,
 Ye that pipe [dance] and ye that play,
 Ye that through your hearts to-day
 Feel the gladness of the May!

What though the radiance which was once so bright 180
 Be now for ever taken from my sight,

Though nothing can bring back the hour
 Of splendour in the grass, of glory in the flower;
 We will grieve not, rather find
 Strength in what remains behind; 185

In the primal sympathy
 Which having been must ever be;
 In the soothing thoughts that spring
 Out of human suffering;
 In the faith that looks through death, 190
 In years that bring the philosophic mind.

And O ye Fountains, Meadows, Hills, and Groves,
 Forebode not any severing of our loves!
 Yet in my heart of hearts I feel your might;
 I only have relinquish'd one delight 195
 To live beneath your more habitual sway.

I love the brooks which down their channels fret,
 Even more than when I tripp'd lightly as they;
 The innocent brightness of a new-born Day
 Is lovely yet; 200

The clouds that gather round the setting sun
 Do take a sober colouring from an eye
 That hath kept watch o'er man's mortality;
 Another race hath been, and other palms are won.
 Thanks to the human heart by which we live, 205
 Thanks to its tenderness, its joys, and fears,
 To me the meanest flower that blows can give
 Thoughts that do often lie too deep for tears.

Appendix D – Somervell’s Revisions to the *Ode* in 1934

Section	1907 - measures	1934 - measures	Alterations
Prelude	1–99 (99)	1–34 (34. Note: this would have been 68 measures in the old meter)	Meter changed from 3/4 to 6/4. Cut of all 1907 v. material after m. 56 (equivalent of 1934 m. 28). Insertion of new concluding material (with some relationship, but not exact, to 1907 mm 86–99).
Baritone Solo	100–123 (24)	34–57 (24)	None
Solo/Women's Chorus	124–141 (18)	58–75 (18)	Addition of women's chorus in 1934 version. Key signature changed from three flats to no flats/sharps shifted forward by one measure in 1934 version.
Baritone Solo	142–156 (15)	76–88 (13)	1907 version had 4 bars of orchestra alone at end of section. In 1934 version, 2 bars cut, and second bar reconfigured (removal of syncopations, change of beat 2 Theme X dotted eighth from B-natural to B-flat)

Women's Chorus	157–248 (92)	89–180 (92)	<p>Change of keys: 1907 version has key signatures 5#-2#-5#-1#, 1934 has 2flats-5flats-2flats-(6flats - note that 1# and 6 flats represent beginning of next section). Key change for next section shifted forward by one bar in 1934 version.</p> <p>1934: m. 126 (1907 m. 194) has alto sing C4 on beat three quarter note instead of C5. 1934/130 (1907/197) beat three rhythm for women changed to dotted-eighth-sixteenth from two eighths.</p>
Baritone Solo	249–317 (69)	181–250 (69)	<p>1934/184 (1907/252): rhythm at "ye to each" changed from three eighths to eighth-note triplet.</p> <p>1934/187 (1907/255): Words "I see" cut, rhythm for "the" changed from sixteenth to eighth note.</p> <p>1934/200 (1907/268): rhythm changed from three dotted-eighth-sixteenth pairs to dotted-eighth-sixteenth, two eighths, eighth-note triplet. 1934/202 (1907/270): rhythm</p>

			<p>changed from three dotted-eighth-sixteenth pairs to dotted-eighth-sixteenth, eighth-note triplet, dotted-eighth. sixteenth. 1934/204 (1907/272): key change to 3# instead of 2 flats.</p>
Bar. Solo (continued)			<p>1934/214 (1907/280): beat 3 rhythm for "In a" changed from two eighths to dotted-eighth-sixteenth. 1934 version also has M2 descent from A-G instead of same note repetition (2 B-flats in 1907). 1934/281: key change to 1 flat. 1934/216 (1907/284): rhythm change at "And the" from eighth rest, two sixteenths to dotted-eighth-sixteenth.</p>

Bar. Solo (continued)			<p>1934/221 (1907/289): bar. solo beat 2 changed to G-natural from G#.</p> <p>1934/236 (1907/304): Tempo marking changed to "Andante" from "Andante sostenuto."</p> <p>1934/239: check "that" vs. "which."</p> <p>1934/241 (1907/309): Bar. solo "speak of" changed from quarter note D, dotted-eighth C# for "speak" and sixteenth-note A# from "of" to dotted quarter D for "speak" and eighth-note C# for "of."</p>
Full Chorus	318–361 (44)	251–278 (28)	<p>Excision of 15 bars of chorus (1907/335-348), replacement with contrapuntal choral einbau over 1907 instrumental introduction (318-331, corresponds to 1934/251-262).</p> <p>Excision of last three bars of 1907 instrumental intro (332-334) and merger of new material with equivalent of 1907/350-351 (1934/264-265).</p> <p>Extensive rewriting of choral parts in following section.</p>
Inst. Interlude	362–375 (14)	279–292 (14)	None

Full Chorus	376–431 (56)	293–343 (49)	Extensive rewriting of choral parts. Excision of 7 measures from orchestral play-out at end of section. Alteration of final 2 un-cut measures (compare 1907/423-424 to 1934/342-343).
Full Chorus and Solo	432–470 (39)	344–378 (35)	Excision of four-bar instrumental introduction. Extensive rewriting of choral parts. Replacement of 18 bars of solo with choral writing. Removal of text "not indeed for that which is most worthy to be blessed." Slight rewriting and extension of last two bars of baritone solo (1907/468-469, 1934/375-377).
Full Chorus and Solo	471–515 (45)	379–423 (45)	Replacement of baritone solo in first 17 measures with choral basses (and addition of the marking "Mysterioso") joined in last four measures by SAT (1934/394-397). Slight rewriting of choral bass vocal line from baritone solo in 1907 version. Removal of quarter note=100 mark at 1907/495 (1934/403). Transfer

			of Theme X fragments from orchestra into choral sopranos (see 1907/497-499 and 501-503 compared with 1934/405-407 and 409-411). Transfer of solo material to choral bass and addition of SAT at 1934/415-420 (compared to 1907/507-512).
Full Chorus	516–532 (17)	424–442 (19)	Replacement of TB material with contrapuntal writing for full chorus (1907/522-524 preserved in bassline at 1934/429-431). Cut of two bars of whole-notes at "joy" (1907/527-528). Addition of 5 bars of instrumental writing at end of section in 1934 version.
Solo and Full Chorus	533–578 (46)	443–485 (43)	Replacement of first 22 measures of choral writing in 1907 version with baritone solo. Key changed from A-flat to F to accommodate change in voice range (baritone solo sings what was the soprano line). Extensive rewriting of choral parts entering at 1934/465 (1907/555) and addition of two bars of choral writing. Addition of "A

			tempo e maestoso" at 1934/475 (equiv. of 1907/563). Rewriting and addition of two bars to instrumental section that follows (1907/563-571 becomes 1934/475-485). Excision of seven bars of instrumental writing (1907/572-578).
Full Chorus	579–625 (47)	486–533 (48)	Change of meter from 3/4 to 9/8. Addition of one bar of "drone" prior to entry of voices. Shape of soprano line remains close to 1907 version, and harmonic outline remains similar, but counterpoint largely reworked for other voices. Reworking of orchestral writing. Alteration of some rhythms in brief orchestral bridge following choral section (1907/621-625 - 1934/529-533).
Baritone Solo	626–646 (21)	534–554 (21)	Last bar of section changed from 2/4 to 4/4 to facilitate two beats of chorus soprano on three and four.
Full Chorus	647–665 (19)	555–582 (28)	Expansion and recomposition of choral parts. Shift from 4/4 to a mixture of meters. Addition of 8 bars of

			orchestral material at the end of the section
Baritone Solo	666–686 (21)	583–603 (21)	None
Full Chorus	687–702 (16)	604–619 (16)	Rewriting of choral parts. Removal of accompaniment from first 9 bars of section.
Solo and Full Chorus	703–719 (17)	620–636 (17)	Change of AATBB to humming for four bars,. Some rewriting of choral parts thereafter. Addition of AABB "too deep for tears" to final three measures of piece.

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Meditation
for
Solo, Chorus and Orchestra
on
Wordsworth's "Ode on the Intimations of Immortality"

Arthur Somervell

This edition prepared and edited by
Ryan Tibbetts

Ode on the Intimations of Immortality

Sir Arthur Somervell

6

Fl.

Ob.

Cl. *à 2*

Bsn.

Hn. II

Hn.

D Tpt. *mp*

Tbn.

B. Tbn.

Tba.

Timp. *mf* *pp* tr. *~~~~~*

Hp.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Bar.

S.

A.

T. 8

B.

Vc.

Cb. *p* (arco)

3

p

p

p

p

[illegible]

16

5

Fl.

Ob.

Cl.

II.

Bsn.

Hn.

I

Hn.

D Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

20

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

D Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

pp

mf

pizz

arco

1

6

23

2

à 2

mf

7

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

D Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Bar.

Vc.

Cb.

Detailed description of the musical score: The score is for a symphony orchestra. Measures 23-25 are shown. Measure 23 starts with a repeat sign and a first ending bracket. Measures 24 and 25 contain various musical notations including dynamics (*mf*), articulation (*à 2*), and repeat signs. The parts for Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Violins, Viola, Baritone, Violoncello, and Contrabass are all present. The Violins and Viola parts feature complex rhythmic patterns with triplets and sixteenth notes. The Horns and Clarinet parts have more melodic lines. The Bassoon and Contrabass parts have lower, more sustained lines. The Timpani part is mostly silent. The Baritone part has a few notes in measure 24. The Violoncello and Contrabass parts have a few notes in measure 24. The Flute and Oboe parts have a few notes in measure 24. The Clarinet part has a few notes in measure 24. The Bassoon part has a few notes in measure 24. The Horns part has a few notes in measure 24. The Trumpets part has a few notes in measure 24. The Trombones part has a few notes in measure 24. The Tuba part has a few notes in measure 24. The Timpani part has a few notes in measure 24. The Violins part has a few notes in measure 24. The Viola part has a few notes in measure 24. The Baritone part has a few notes in measure 24. The Violoncello part has a few notes in measure 24. The Contrabass part has a few notes in measure 24.

[illegible]

30 I

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

D Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Bar.

Vc.

Cb.

rall.

3 Andante Sostenuto

There was a time when mea-dow, grove and stream,

36

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

D Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Bar.

Vc.

Cb.

The earth, and ev - ery com - mon sight, To me did seem Ap - par - ell'd in ce - le - stial light, The glo - ry and the

41

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Timp.

Vln. 1

Vln. 2

Vla.

Bar.

Vc.

Cb.

ra-diance of a dream. It is not now as it hath been of yore;— Turn where-so-e'er I may, By night or

47

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Timp.

Vln. 1

Vln. 2

Vla.

Bar.

S.

A.

Vc.

Cb.

day, The things which I have seen I now can see no more, Turn where-so-e'er I may, By night or day, The

52 rit. 4 (a tempo)

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Timp.

Vln. 1

Vln. 2

Vla.

Bar.

S.

A.

Vc.

Cb.

things which I have seen I now can see no more. The

Very litle faster
Poco piu mosso

58 **Poco piu mosso**

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Timp.

Hp.

Vln. 1

Vln. 2

Vla.

Bar.

S.

A.

Vc.

Cb.

con sordini

muta D in C.

arco

Rain-bow comes and goes, And love-ly is the Rose, The moon doth with de -

The Rain - bow comes and goes, And love - ly is the

The Rain - bow comes and goes, And love - ly is the

Very little faster
Poco piu mosso

63 14

Fl. *pp* 3 3

Ob. *pp* 3 3

Cl.

Bsn.

Hn. *pp*

Hn. *pp*

Hp. *p*

Vln. 1

Vln. 2

Vla.

Bar. light Look round_____ her when the heav'ns are bare;

S. *ppp* Rose, the moon doth with de - light Look round her Wa - ters on a star - ry

A. *ppp* Rose, the moon doth with de - light Look round her Wa - ters on a star - ry

Vc. *pp*

Cb. *pp*

66 15

Fl. *pp possible*

Ob. *pp*

Cl. *pp*

Bsn.

Hn. *ppp*

Hn.

Hp.

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *pp*

Bar. Wa - ters on a star - - - ry night are

S. night, _____ on a star - ry night are _____

A. night, _____ on a star - ry night are _____

Vc.

Cb.

68

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

D Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Hp.

Vln. 1

Vln. 2

Vla.

Bar.

S.

A.

Vc.

Cb.

Muta in B \flat

mf

p

beau - ti - ful and fair,

beau - - - ti - ful and fair, The sun - shine,

beau - - - ti - ful and fair, The sun - shine,

70

Fl. *mf* *à 2* 3 3 *f* 3 3

Ob. *mf* *à 2* 3 3 *f* 3 3

Cl. *f* *à 2* 3 3

Bsn. *(mf)*

Hn. *mf*

Hn. *mf*

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Hp.

Vln. 1

Vln. 2

Vla. 3 3 3 3

Bar. *ff*

S. *mf* *f*
the sun - shine, the sun - shine

A. *mf* *f*
the sun - shine, the sun - shine

Vc.

Cb.

The

[illegible]

74 **5**

Fl. *ff* *rit* ----

Ob. *ff*

Cl. *ff* *p* *muta in A*

Bsn. *ff* *pp* II

Hn. *ff* *p*

Hn. *ff* *p*

Tpt. *ff* *p*

Tbn. *ff* *p*

B. Tbn. *ff* *p*

Tba. *ff* *p*

Timp. *ff* *mf*

Hp. *ff* *f* *3* *3* *3* *3*

Vln. 1 *ff* *p* *pp*

Vln. 2 *(ff)* *p* *pp*

Vla. *(ff)* *p* *p*

Bar. birth; But yet I *(p)*

S. birth;

A. birth;

Vc. **5** *ff* *p* *rit* ----

Cb. *ff* *p* pizz

77

Tempo primo

Fl.

Ob.

I

Cl.

To Cl.

Bsn.

I

Hn.

Hn.

Tpt.

Hp.

Vln. 1

Vln. 2

Vla.

Bar.

know where-e'er I go, But yet I know, where-e'er I go, That there hath pass'd a - way. a glo-ry from the earth.

Vc.

Tempo primo

Cb.

arco

89 **Allegretto**

Fl. *pp* *à 2*

Ob. *pp* *à 2*

Cl. *(pp)*

Bsn. *(pp)* *mf*

Hn. *pp* *p*

Hn.

Tpt. *pp*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *senza sordini* *pp*

Bar.

Allegretto

Vc. *pp* *(senza sordini) pizz* *arco*

Cb. *pp*

95

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Vln. 1

Vln. 2

Vla.

S.

Vc.

Cb.

101

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Vln. 1

Vln. 2

Vla.

S.

Vc.

Cb.

Now, while the birds thus sing a joy - ous, joy - ous song,

Now, while the birds thus sing a joy - ous joy - ous song,

Now, while the birds thus sing a joy - ous, joy - ous song

arco

mf

arco

mf

arco

mf

7

7

107

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Vln. 1

Vln. 2

Vla.

S.

S.

A.

Vc.

Cb.

And while the young lambs bound as to the ta - - - bor's sound,

And while the young lambs bound as to the ta - - - bor's sound,

And while the young lambs bound as to the ta - - - bor's sound,

arco

III

à 2

mp

mp

mp

mp

1

p

pp

pp

pp

p

p

p

pp

pp

To me a - lone there came a thought of grief: A

To me a - lone there came a thought of grief: A

To me a - lone there came a thought of grief: A

119

8

24

Fl.

Ob.

Cl.

Bsn.

à 2

p

f

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

S.

time - ly utt-rance gave that thought re - lief, And I a - gain

S.

time - ly utt-rance gave that thought re - lief, And I a - gain

A.

time - ly utt-rance gave that thought re - lief, And I a - gain

Vc.

8

Cb.

f

126 (à 2)

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Hp.

Vln. 1

Vln. 2

Vla.

S.

S.

A.

Vc.

Cb.

am strong: The ca-ta racts blow their trum-pets from the steep; No more shall

132

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Hp.

Vln. 1

Vln. 2

Vla.

S.

S.

A.

Vc.

Cb.

No more shall grief of mine the sea - - son wrong;

grief of mine the sea - - - - - son wrong;

more shall grief of mine the sea - - son wrong;

arco

arco

[illegible]

[illegible]

154

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

S.

S.

A.

Vc.

Cb.

10

10

mf

mf

mf

p

(p)

(crescendo poco a poco)

(p)

(crescendo poco a poco)

mf

pp

cresc.

poco

a

poco

p

mf

mf

(p)

(mf)

f

Shout,

Shout round me, let me hear thy shouts, thou hap - py Shep - herd -

f

Shout,

Shout round me, let me hear thy shouts, thou hap - py Shep - herd -

f

Shout,

Shout round me, let me hear thy shouts, thou hap - py Shep - herd -

p

(crescendo poco a poco)

p

(crescendo poco a poco)

159

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

S.

S.

A.

Vc.

Cb.

boy! Let me hear thy shouts, thou hap-py, hap-py Shep-herd-boy! Let me

boy! Let me hear thy shouts, thou hap-py, thou hap-py Shep-herd-boy!

boy! Let me hear thy shouts, Let me hear thy shouts, thou hap-py Shep-herd-boy, Let me hear

166

11 Più mosso

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Bar.

S.

S.

A.

Vc.

Cb.

Muta C in D \flat
Muta F in G \flat

divisi

divisi

hear thy shouts, thou hap-py Shep - herd - boy!

Let me hear thy shouts, thou hap - py Shep - herd - boy!

thy shouts, thou hap-py Shep - herd - boy!

11 Più mosso

183

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Hp.

Vln. 1

Vln. 2

Vla.

Bar.

I have heard the call ye to each o - ther make; The heavens

Vc.

Cb.

189

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Hp.

Vln. 1

Vln. 2

Vla.

Bar.

laugh with you at your ju - bi - lee; My heart is at your fes - ti - val, My head hath its co - ro - nal, The

Vc.

Cb.

195

13

à 2

36

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Tim.

Hp.

Vln. 1

Vln. 2

Vla.

Bar.

Vc.

Cb.

f

mf

ff

(mf)

pizz

arco

ful - - - ness of your bliss I feel, I feel it all.

13

202

Meno mosso

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Muta D♭ in D, G♭ in A

Timp.

Hp.

Vln. 1

Vln. 2

Vla.

Bar.

O e - vil day! if I were sul len While the earth her-self is a-dorn-ing, This sweet May -

Meno mosso

Vc.

Cb.

210

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Hp.

Vln. 1

Vln. 2

Vla.

Bar.

Vc.

Cb.

(p)

mf

p

IV

mf

f

pizz

arco

morn - ing, And the child-ren are cul-ling on ev-'ry side, In a thou-sand val-leys far and wide, Fresh flowers; while the

mf

arco

mf

arco

216

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Tim.

Hp.

Vln. 1

Vln. 2

Vla.

Bar.

Vc.

Cb.

mf

(mf)

mf

p

p

p

6

sun shines warm, And the babe leaps up on his mother's arm:— I hear, I hear, with joy— I

222

Fl. *ff* *mf*

Ob. *mf* *p*

Cl. *mf* *p*

Bsn. *ff* *mf* *p*

Hn. *ff* *mf*

Hn. *ff* *mf*

Tpt. *ff*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Timp.

Hp. *ff* *f*

Vln. 1 *ff* *mf*

Vln. 2 *ff* *mf*

Vla. *mf*

Bar. hear!

14

Vc. *ff* *mf*

Cb. *ff* *mf*

227

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Hp.

Vln. 1

Vln. 2

Vla.

Bar.

Vc.

Cb.

mf

p

mf

p

II

II

6

6

6

6

231

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Hp.

Vln. 1

Vln. 2

Vla.

Bar.

Vc.

Cb.

f

p

pp

divisi

poco rit

Andante

Tempo Primo

Solo cello

tutti

pizz

pp

15

42

237

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tbn.

B. Tbn.

Tba.

Hp.

Vln. 1

Vln. 2

Vla.

Bar.

Vc.

Cb.

I

pp

p

pp

pp

III

pp

pp

pp

(*p*)

But there's a Tree of ma-ny, one, a sing-le Field which I have look'd u-pon, Both of them speak of

242

Fl.

Ob.

Cl.

Muta in Bb

Bsn.

pp

Hn.

pp

Hn.

pp

Vln. 1

p
pp

Vln. 2

p
pp

Vla.

p
pp

Bar.

some-thing that is gone: The pan - sy at my feet doth the same tale_ re- peat:_ Whi-ther is fled the

S.

A.

T.

B.

Vc.

(tutti)
pp

Cb.

arco
pp

247

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Bar.

S.

A.

T.

B.

Vc.

Cb.

pp

mf

pizz

(arco)

mf

p

vi-sio-na-ry gleam?_ Where is it now, the glo-ry and the dream?

Our birth is but a sleep and a for-get-ting: The

The soul that ri-ses

Our birth is but a sleep and a for-get-ting: The soul that ri-ses in us our

16 Maestoso ♩ = 54

[illegible]

273

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Vc.

Cb.

à 2

f

mf

mf

mf

1

à 2

ff

mf

ff

mf

mf

mf

mf

pp

pp

pp

pp

18

ry do we come from God, who is our home:

trail - ing clouds of glo - ry do we come from God, who is our home:

glo - ry do we come from God, who is our home:

glo - ry do we come from God, who is our home:

284

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Vc.

Cb.

p

p

f

p

p

p

pp

Heav'n lies ab-bout us in_ our_

pp

Heav'n lies ab-bout us in_our

p

p

295

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Vc.

Cb.

in - fan - cy!

in - fan - cy! Shades of the pri-son-house be - gin to close up - on the grow - ing

Shades of the pri-son-house be - gin to close up - on the grow ing

arco

pizz

303 19

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

19

Vc.

Cb.

But he be - holds the light, and whence it flows, He sees it in his joy;

Boy, But he be - holds the light, and whence it flows, He sees it in his joy;

But he be - holds the light, and whence it flows, and whence it flows, He sees it in his joy;

Boy, But he be - holds the light, and whence it flows, and whence it flows, He sees it in his joy;

310

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Vc.

Cb.

20

20

The Youth, who dai - ly far-ther from the east. Must tra-vel, still is Na - ture's priest,

And by that

And by that

319

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Vc.

Cb.

Muta in C

Sordini

Sordini

Sordini

8va-----1

loco

vi - sion splen - did Is on his way at - ten - ded;

And by that vi - sion Is on his way at - ten - ded;

At length the man per

338

Allegro moderato

55

Fl.

II

I

pp

Ob.

I

à 2

pp

Cl.

I

à 2

pp

Bsn.

pp

Hn.

pp

Hn.

pp

Tpt.

pp

Tbn.

pp

B. Tbn.

pp

Tba.

pp

Timp.

tr

p

Vln. 1

pp

div.

(senza sordini)

p

Vln. 2

pp

div.

(senza sordini)

p

Vla.

pp

(senza sordini)

p

S.

ff

O joy!

A.

ff

O joy!

T.

8

ff

O joy!

B.

ff

O joy!

Vc.

pp

(senza sordini)

Allegro moderato

p

Cb.

pp

p

345

Fl.

Ob.

Cl.
à 2
f

Bsn.
à 2
f

Hn.

Hn.
ff

Tpt.

Tbn.
f

B. Tbn.

Tba.
f

Timp.
(b) Muta F in G

Vln. 1
ff

Vln. 2
ff

Vla.
ff

S.
that in our em - bers is some - thing that doth live,

A.
ff
That

T.
8 that in our em - bers is some - thing_ that_ doth live, That_

B.
ff
That na - ture yet re -

Vc.
ff

Cb.
ff

353

Fl.

Ob. *mf* *à 2*

Cl.

Bsn. *f* *à 2*

Hn. *p*

Hn. *mf*

Tbn.

B. Tbn.

Tba.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

S. *p*
The thought, the thought of our _____ past years _____ in me doth breed per-

A. *p*
thought of our past_ years in me doth breed per - pe - tual be - ne - dic-tions, doth breed per-

T. *mf*
8 fu - gi-tive! The thought of our past_ years_ in me doth breed per - pe tual_ be - ne-

B. *(mf)*
fu - gi-tive! in me doth breed per - pe - tual be - ne dic - tion:

22

Vc. *p*

Cb. *mf* pizz

360

59

Fl.

p

Ob.

Cl.

à 2

mf

Bsn.

mf

Hn.

p

Hn.

(*mp*)

Tpt.

I

mf

Tbn.

B. Tbn.

Tba.

Vln. 1

p

Vln. 2

p

Vla.

p

Bar.

S.

pe - tual be - ne - dic - tion: De - light and li - ber - ty, the sim - ple creed Of child - hood Whe - ther bu - sy or at

A.

pe - tual be - ne - dic - tion: De - light and li - ber - ty, the sim - ple creed Of child - hood whe - ther bu - sy or at

T.

dic - - - tion: De - light and li - ber - ty, the sim - ple creed Of child - hood

B.

mf

De - light and li - ber - ty, the sim - ple creed Of child - hood Whe - ther bu - sy or at

Vc.

Cb.

arco

367

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Vln. 1

Vln. 2

Vla.

Bar.

S.

A.

T.

B.

Vc.

Cb.

23

rest

With new-fledged hope still flutt - 'ring in_ his breast:

rest

With new-fledged hope still flutt - 'ring in his breast:

with new-fledged hope, with new-fledged hope still flutt - 'ring in his breast:

rest, with new-fledged hope. still flutt - 'ring in his breast:

Not for these I

375

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Vln. 1

Vln. 2

Vla.

Bar.

S.

A.

T.

B.

Vc.

Cb.

Meno mosso

raise The song of thanks and praise;...

Mysterioso

But for those ob - sti-nate ques-tion-ings Of sense and

Meno mosso

383

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Bar.

S.

A.

T.

B.

out-ward things, Fall -ings from us, van-ish -ings; Blank mis-giv-ings of a Crea-ture mo-ving a-bout in worlds not real-ized. High in-stincts be-fore

Vc.

Cb.

391

24 Poco grazioso

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Bar.

S.

A.

T.

B.

Vc.

Cb.

div

pp

ff

p

mf dolce

But for those first af-fec-tions, Those sha-dow-y re-col-

Did trem-ble like a guil-ty thing sur prised:

which our mor-tal Na-ture Did trem-ble like a guil-ty thing sur prised:

24 Poco grazioso

pp

ff

p

pp

ff

p

400

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Tim.

Vln. 1

Vln. 2

Vla.

Bar.

S.

A.

T.

B.

Vc.

Cb.

lec-tions, Which, be they what they may, are yet the foun-tain light of all our day, Are yet a mas-ter

closed lips

pizz

pizz

[illegible]

415

25

66

Fl.

Ob.

Cl.

à 2

Bsn.

pp

Hn.

Hn.

pp

Tpt.

Tbn.

pp

B. Tbn.

pp

Tba.

pp

Timp.

tr

ppp

Vln. 1

pp

Vln. 2

pp

Vla.

pp

divisi

Bar.

mo-ments

S.

pp

in the be - ing Of the e - ter - nal Si - lence:

A.

pp

in the be - ing Of the e - ter - nal Si - lence:

T.

pp

in the be - ing Of the e - ter - nal Si - lence:

B.

p

in the be - ing Of the e - ter - nal Si - lence:

Vc.

pp

Cb.

pp

424

Risoluto

67

Fl.

Ob.

Cl.

Muta in B♭

Bsn.

à 2

Hn.

Hn.

Tpt.

Tbn.

pp

B. Tbn.

pp

Tba.

pp

Timp.

tr

pp

Vln. 1

mf

Vln. 2

mf

Vla.

mf

Bar.

S.

f

Which nei - ther list - less-ness,nor mad____ en - dea - vour, nor

A.

(f)

To pe - rish ne - ver; Which nei-ther list - less-ness, nor

T.

mf

Truths that wake To pe - rish ne - ver; Which nei-ther list - less-ness, nor

B.

p

mf

f

Truths that wake To pe - rish ne-ver; Which nei-ther list-less ness, nor mad en - dea-vour, nor Man nor Boy, Nor

Vc.

Risoluto

pp

f

Cb.

pp

f

[illegible]

445

Bsn.

Hn.

Hn.

Hp.

Bar.

Vc.

Cb.

calm wea - ther Though in - - - land



448

Bsn.

Hn.

Hn.

Hp.

Vln. 1

Vln. 2

Vla.

Bar.

Vc.

Cb.

arco

pp arco

pp arco

pp

pp

pp

pp

pp

pp

far we be, Our souls have

451

Ob.

Cl.

Bsn.

Hn.

Hn.

Hp.

Vln. 1

Vln. 2

Vla.

Bar.

Vc.

Cb.

sight of that im - mor - - - tal sea

I

mf

à 2

454

27

Ob.

Cl.

Bsn.

Hn.

Hn.

Hp.

Vln. 1

Vln. 2

Vla.

Bar.

Vc.

Cb.

Which brought us hi - ther, Can in a

(I)

mf

II

(I)

mf

p

p

p

27

p

457

Ob.

Cl.

Bsn.

Hn.

Hn.

Hp.

Vln. 1

Vln. 2

Vla.

Bar.

Vc.

Cb.

mf

pp

p

p

p

mo - - - ment tra - - - vel thi - ther,



460

Ob.

Cl.

Bsn.

Hn.

Hn.

Hp.

Vln. 1

Vln. 2

Vla.

Bar.

Vc.

Cb.

II

I

(pp)

(pp)

and see_____ the chil-dren sport u - pon the

464

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Hp.

Vln. 1

Vln. 2

Vla.

Bar.

S.

A.

T.

B.

Vc.

Cb.

shore, _____

And hear the migh - ty wa - ters roll -

And hear the wa - ters roll -

And hear the migh - - - - - ty wa - ters roll -

And hear the might - ty wa - - - ters roll -

arco

28

rall.

Andante Grazioso

29

481

Fl. *ff*

Ob. *ff*

Cl. *ff* Muta in A

Bsn. *ff* II *pp*

Hn. *ff*

Hn. *ff* *pp*

Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Vln. 1 *sordini* *pp*

Vln. 2 *sordini* *pp*

Vla. *sordini* *pp*

S. *leggiere* *p* Then sing ye

A. *leggiere*

T. *leggiere* *p* Then

B. *leggiere*

Vc. *rall.* *Andante Grazioso* *sordini* *pp*

Cb. *sordini* *pp*

[illegible]

496

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Vc.

Cb.

joy - ous song! And let the young lambs bound As to the ta - bor's sound

young lambs bound, And let the young lambs bound as to the ta - bor's sound

song! Then sing ye birds, sing, sing a joy - ous song, Sing a joy - ous song!

sing ye birds, and let the young lambs bound As to the ta- bor's sound

pizz arco pizz

502

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Vc.

Cb.

We in thought will join your throng, Ye that dance and

We in thought will join your throng, Ye that dance and ye that play, Ye that

We in thought will join your throng, Ye that dance and ye that play,

We in thought will join your throng, Ye that dance and ye that play,

508

79

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Vln. 1

Vln. 2

Vla.

S.

ye that play, Ye that through your hearts to - day

A.

in your hearts to-day feel the glad - ness of the May! We in thought will join your throng

T.

hearts to-day feel the glad - ness of the May! Feel the glad-ness of the May, Feel the glad - ness,

B.

Ye that dance and play, Ye that dance and ye that play

Vc.

Cb.

514 **31**

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

31

Vc.

Cb.

Feel the glad - - ness of the May,

Ye that through your hearts to - day, Ye that through your hearts to - day, feel the

518 (tr)

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Vln. 1

Vln. 2

Vla.

Bar.

S.

A.

T.

B.

Vc.

Cb.

f

ff

à 2

II

I

III

feel the glad - ness of the May! Ye that through your

day feel the glad - ness, the glad - ness of the May! Ye that through

glad - ness, the glad - ness of the glad - ness of the May! Ye that through your

through your hearts to - day feel the glad - ness of the May! Ye that through your

[illegible]

556

Ob.

Cl.

Bsn.

Hn.

Hn.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Vc.

Cb.

sordini

arco

(pp)

sordini

(pp)

sordini

(pp)

find Strength_ in what re - mains be-hind; In the pri - mal sym - pa-thy which

We_____ will grieve not, ra - ther find Strength in what re-mains be - hind; In____

grieve_ not, ra - ther find Strength in what re-mains be - hind; In the pri - mal

We will_grieve not, ra-ther find Strength in what re-mains be - hind; In_____ the

sordini

pizz

sordini

pp

pizz

pp

561

Ob.

Cl.

Bsn.

Hn.

Hn.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Vc.

Cb.

esp.

pp

pp

pp

pp

pp

ha-ving been must e - ver be;_____

___ the pri - mal sym-pa - thy_____ which hav-ing been must e - ver be; In the

8 sym - pa - thy Which ha-ving been,_____ which ha-ving been must e - ver be; pp

pp

ppri-mal sym - pa - thy_____ which ha-ving been must e - ver be; In the soo-thing thoughts that

arco

pp

566

Bsn. *p* *mf* *pp pizz*

Hn. *p* *mf* *f pizz*

Vln. 1 *f pizz*

Vln. 2 *f pizz*

Vla. *f*

S. *pp* In the soo-thing thoughts that spring Out of hu-man suff' - ring;

A. soo - thing thoughts that spring Out of hu - man suff' - ring;

T. *pp* In the soo - thing thoughts that spring Out of hu - man suff' - ring;

B. spring Out of hu - man suff' - ring;

Vc. *pp* *pizz*

Cb. *pp*

569 35

Ob.

Cl.

Bsn.

Hn.

Hn.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

35

Vc.

Cb.

arco

pp

arco

pp

arco

pp

mf

p

In the faith that looks through death, In years, in years that bring the phi-lo-so-phic mind.

mf

p

In the faith that looks through death, In years, in years that bring the phi-lo-so-phic mind.

mf

p

In the faith that looks through death, In years, in years that bring the phi-lo-so-phic mind.

mf

p

In the faith that looks through death, In years, in years that bring the phi-lo-so-phic mind.

arco

(arco) pp

pp

[illegible]

Musical score for measures 584-590. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn I (Hn. I), Horn II (Hn. II), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Baritone (Bar.), Voice (Vc.), and Cello (Cb.). The key signature has two sharps (F# and C#). The time signature changes from common time (C) to 3/4 at measure 587, and back to common time (C) at measure 590. Dynamics include pp (pianissimo), p (piano), and f (forte). The lyrics are: Hills and Groves, For-bode not an-y sev' ring of our loves! Yet in my heart ____ of hearts I feel your might; I on - ly have re

601

rit. Adagio $\text{♩}=48$

Ob.

mf

Cl.

pp

Bsn.

Hn.

pp

Hn.

Vln. 1

pp

Vln. 2

pp

Vla.

pp

Bar.

(p)

Thebright-ness of a new-born day is love - ly yet

S.

legato (pp)

The clouds that ga - ther round the set - ting sun Do take a

A.

legato (pp)

The clouds that ga - ther round the set - ting sun Do take a

A.

legato (pp)

The clouds that ga - ther round the set - ting sun Do take a

T.

legato (pp)

The clouds that ga - ther round the set-ting sun Do take a

B.

legato (pp)

The clouds that ga - ther round the set - ting sun Do

B.

legato (pp)

The clouds that ga - ther round the set - ting

37

rit. Adagio $\text{♩}=48$

Vc.

pp arco

Cb.

pp



606

S.

so - ber colour - ing from an eye That hath kept watch, kept watch o'er

A.

so - ber colour - ing from an eye That hath kept watch, kept watch o'er

A.

so - ber colour - ing from an eye That hath kept watch, kept watch watch o'er

T.

so - ber colour - ing from an eye, do take a so-ber colour-ing from an eye That hath kept watch, that hath kept watch, that hath kept watch o'er

B.

take a so-ber colour-ing from an eye That hath kept watch, kept watch, that hath kept watch o'er

B.

sun Do take a so-ber colour-ing from an eye, do take a so - ber colour-ing from an eye That hath kept watch, kept

61091

S.

man's mor - ta - li - ty; An - o - ther race hath been, and o - ther palms_ are

A.

man's_ mor - ta - li - ty; An - o - ther race hath been, and o - ther palms_ are

A.

man's_ mor - ta - li - ty; An - o - ther race hath been, and o - ther palms are

T.

man's mor - ta - li - ty; An - o - ther race hath been, and o - ther palms_____ are

B.

mans_ mor - tal - i - ty; An - o - ther race hath been, and o - ther palms_____ are

B.

watch o'er man's mor - ta - li - ty An - o - ther race hath been, and o - ther palms are



615

Ob.

I

Cl.

Bsn.

Hn.

ppp

Hn.

ppp

Hp.

p

p

Vln. 1

ppp

Vln. 2

ppp

Vla.

ppp

S.

won.

mormorando

pp

Thanks to the hu-man heart by which we live,

A.

won.

mormorando

pp

Thanks to the hu-man heart by which we live,

A.

won.

mormorando

pp

Thanks to the hu-man heart by which we live,

T.

won.

mormorando

pp

Thanks to the hu-man heart by which we live,

B.

won.

mormorando

pp

Thanks to the hu-man heart by which we live,

B.

won.

mormorando

pp

Thanks to the hu-man heart by which we live,

Vc.

ppp

pizz

ppp arco

Cb.

ppp

ppp

[illegible]

62/

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Timp.

Hp.

Vln. 1

Vln. 2

Vla.

Bar.

S.

A.

A.

T.

B.

B.

Vc.

Cb.

To me the mean-est flower that blooms can give Thoughts that do

To me the mean-est flower that blooms can give

closed lips

pp

m

closed lips

pp

m

closed lips

pp

m

closed lips

pp

m

closed lips

pp

m

pizz

pp arco

pp

625 (a tempo) I

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *ppp*

Hn. *ppp*

Timp. *ppp* tr

Hp.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Bar. of-ten lie too deep for tears, Too deep for tears.

S. Thoughts that do of-ten lie too deep for tears, Thoughts that do of-ten lie to deep, too deep for tears.

A. *ppp* m Thoughts that do of-ten lie to deep, too deep for tears.

A. *ppp* m Thoughts that do of-ten lie to deep, too deep for tears.

T. *ppp* m Thoughts that do of-ten lie to deep, too deep for tears.

B. *ppp* m Thoughts that do of-ten lie to deep, too deep for tears.

B. *ppp* m Thoughts that do of-ten lie to deep for tears.

Vc. (a tempo) *pp*

Cb. *pp*

63195

Fl.
pp

Ob.
pp

Cl.
(pp)

Bsn.
(pp)

Hn.
ppp

Hn.

Tpt.
ppp

Tbn.
ppp

B. Tbn.
ppp

Tba.
ppp

Timp.
tr

Hp.
p

Vln. 1
div.

Vln. 2
div.

Vla.
(div)

S.

A.

A.

T.
8

B.

B.

Vc.
pizz

Cb.

[illegible]